

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

RECEIVED

(1)

for 50 years

Balaban

a great name in
entertainment...

Now... a great new
force in Radio

... ST. LOUIS ... Balaban balanced programming
began January 1st. **BOX SCORE** ... Nine times
the audience in 90 days. (Hooper Mar-Apr '58) ...
Up to 260% gain in pulse (Pulse Mar-Apr '58) ...
Largest adult audience (Nielsen Mar-Apr '58) ...

... MILWAUKEE ... The *big* buy in Milwaukee ...
blanket coverage of the total effective buying mar-
ket. Here, too, Balaban's programming appeals to
all ages from grandchildren to grandparents.

... DALLAS ... The Big "B" comes to Big "D"
August 1st. Balaban Radio is proud to serve the
fastest-growing, most progressive metropolitan area
in the nation.

JOHN F. BOX, JR., Executive Vice-President

SOLD NATIONALLY BY:



robert e. eastman & co., inc.
NEW YORK, CHICAGO, SAN FRANCISCO

HOW SPOT TV'S UNIFIED EFFORT PAID OFF

Here's inside story of
how Kellogg was per-
suaded to swing its \$8
million net tv campaign
into spot; why reps all
over the country are
watching Chicago Spot
Development Council

Page 31

Will tv benefit by hard goods' brighter outlook?

Page 32

Radio moves to break the sound barrier

Page 34

Why admen don't want tv nets curbed

Page 38

DIGEST ON PAGE 2

Balaban Stations... In Tempo with the Times

WHEELING: 37TH* TV MARKET

*Television Magazine 8/1/57

One Station Reaching The Booming Upper Ohio Valley



**NO. 6 IN A SERIES
MANUFACTURING**

"After a day of looking at thousands of tubes going through our production lines, I relax with television. My family enjoys WTRF-TV because it keeps us up-to-the-minute on local news, and gives us the best of network programs."

Chances are this very morning you used tooth paste or shaving cream squeezed from a Wheeling-made tube. For the Wheeling Stamping Company of WTRF-TV-land is one of the nation's largest manufacturers of collapsible tubes. This Wheeling company, with its 500 employees and \$2 million annual payroll, is another reason why the WTRF-TV market is a great one for smart advertisers . . . a market of 425,196 TV homes, where 2 million people spend \$2½ billion annually.

More Proof of WTRF-TV Popularity:

STATION SHARE OF SETS-IN-USE SUMMARY
WHEELING-STEUBENVILLE METROPOLITAN MARKET
(APRIL A.R.B. SUMMARY)

WTRF-TV	STA "A"	STA "B"	OTHERS
47.4	32.6	15.8	4.8

FROM SIGN-ON TO SIGN-OFF

For availabilities, call Bob Ferguson, VP and Gen. Mgr., or Needham Smith, Sales Manager, at CEder 2-7777.

National Rep., George P. Hollingbery Company.

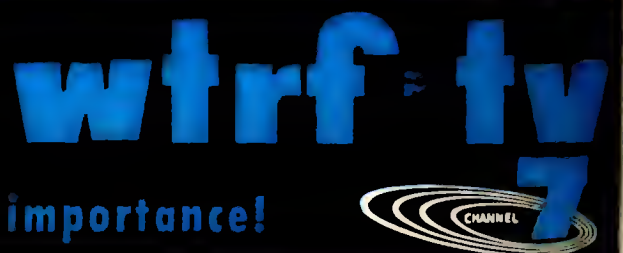
316,000 watts



network color

WHEELING 7, WEST VIRGINIA

reaching a market that's reaching new importance!



1300 ANNOUNCEMENTS
INTRODUCE AND SELL

LESTOIL

in the
Lansing - Flint - Jackson
area
on

WJIM-TV

LANSING .. FLINT .. JACKSON

Represented by PETERS, GRIFFIN, WOODWARD Inc.

*Michigan's Great Area Station serves the NATION'S
39th TELEVISION MARKET* with the finest pro-
grams from All Three Networks. Preferred by Client
and Viewer since 1950.*

**Television Magazine*

NBC .. CBS .. ABC

Eighteen of the twenty top-rated TV shows



SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

DIGEST OF ARTICLES

- How spot tv's unified effort paid off**
- 31** Working together, a group of Chicago reps persuaded Kellogg to swing its \$8 million net tv campaign into spot. Here's how they made the big sale
- Hard goods' impact on tv**
- 32** What is next season's outlook for hard goods, key to the recession? Here's an analysis of this sector of the economy and its effect on tv
- Can radio break the sound barrier?**
- 34** Sign for a healthy future for radio is new interest timebuyers take in "sounds" of stations and what type audiences they attract
- 35** New tape-and-slide presentation by CBS Radio raises question: Does average advertiser get proper "sound" showcase for his ad?
- Tv revenue: which way is it headed?**
- 36** In a SPONSOR exclusive, radio/tv consultant Richard Doherty predicts that television expenditures will reach almost \$2 billion by 1962
- WJIM-TV's \$6,000 pitch to its own network**
- 37** Station presentation to advertisers are common. But WJIM-TV spent three months and \$6,000 on a presentation to CBS—its own network. Here's why
- What admen say Washington should do about nets**
- 38** As Justice Dept. gears for further investigations, SPONSOR talks with top admen. Their reaction: Buyers' market has resolved the problems
- May viewing up in some areas, down in others**
- 40** ARB sets-in-use figures by time zones show increases during the day in east, central areas, declines at night on West Coast compared with 1957
- New Era Chips scout sales via radio**
- 40** This potato chip company has shown steady sales gain for five years. To maintain momentum, they plan new and heavy spot radio campaign
- A new way to measure tv commercial effectiveness**
- 42** Chicago's Social Research, Inc., has developed a new method for measuring the degree of television commercial penetration on a viewer
- SPONSOR ASKS: What are the ingredients of a good product contest?**
- 46** Most major advertisers are conducting contests using the tv medium. Three experts analyze the elements of a successful television format

FEATURES

- | | |
|--------------------------------|-----------------------------------|
| 49 Film-Scope | 9 Sponsor-Scope |
| 24 49th and Madison | 68 Sponsor Speaks |
| 50 Marketing Week | 48 Spot Buys |
| 55 News & Idea Wrap-Up | 44 Telepulse |
| 6 Newsmaker of the Week | 68 Ten Second Spots |
| 54 Picture Wrap-Up | 17 Timebuyers at Work |
| 52 Radio Results | 66 Tv and Radio Newsmakers |
| 18 Sponsor Backstage | 59 Washington Week |
| 60 Sponsor Hears | |

Editor and Publisher

Norman R. Glenn

Secretary-Treasurer

Elaine Couper Glenn

VP-Assistant Publisher

Bernard Platt

EDITORIAL DEPARTMENT

Managing Editor

Alvin W. Outcalt

News Editor

Ben Bodec

Senior Editors

Alfred J. Jaffe

Evelyn Konrad

W. F. Miksch

Associate Editor

Russ Carpenter

Midwest Editor (Chicago)

Gwen Smart

Western Editor (Los Angeles)

Pete Rankin

Film Editor

Beth Drexler Brod

Assistant Editors

Jack Lindrup

Gloria Florowitz

Contributing Editor

Joe Csida

Art Editor

Irving Kramer

Production Editor

Florence B. Hamsher

ADVERTISING DEPARTMENT

Sales Manager

James H. Fuller

Advertising Promotion Manager

Jane Pinkerton

VP-Western Manager

Edwin D. Cooper

Southern Manager

Herb Martin

Eastern Manager

James H. Shoemaker

Production Manager

Jane E. Perry

Sandra Lee Oncay, Asst.

Administrative Staff

Dorris Bowers

George Becker

Jessie Ritter

Marion Sawyer

Circulation Department

Seymour Weber

Emily Cutillo

Harry B. Fleischman

Accounting Department

Laura Oken

Laura Datre

Readers' Service

Nancy Smith

Member of Business Publications
Audit of Circulations Inc.

BPA

SPONSOR PUBLICATIONS INC.

combined with TV. Executive, Editorial, Circulation and Advertising Offices: 40 E. 49th St. (49th & Madison) New York 17, N. Y. Telephone: MUrray Hill 8-2772. Chicago Office: 612 N. Michigan Ave. Phone: SUperior 7-9863. Birmingham Office: Town House, Birmingham, Phone: FAirfax 4-6529. Los Angeles Office: 6087 Sunset Boulevard. Phone: HOLlywood 4-8089. Printing Office: 3110 Elm Ave., Baltimore 11, Md. Subscriptions: U.S. \$3 a year. Canada and foreign \$4. Single copies 20c. Printed in U.S.A. Address all correspondence to 40 E. 49th St., N. Y. 17, N. Y. MUrray Hill 8-2772. Published weekly by SPONSOR Publications Inc. Entered a 2nd class matter on 29 January 1948 at the Baltimore postoffice under the Act of 3 March 1879

©1958 Sponsor Publications Inc



149370



504966



107631



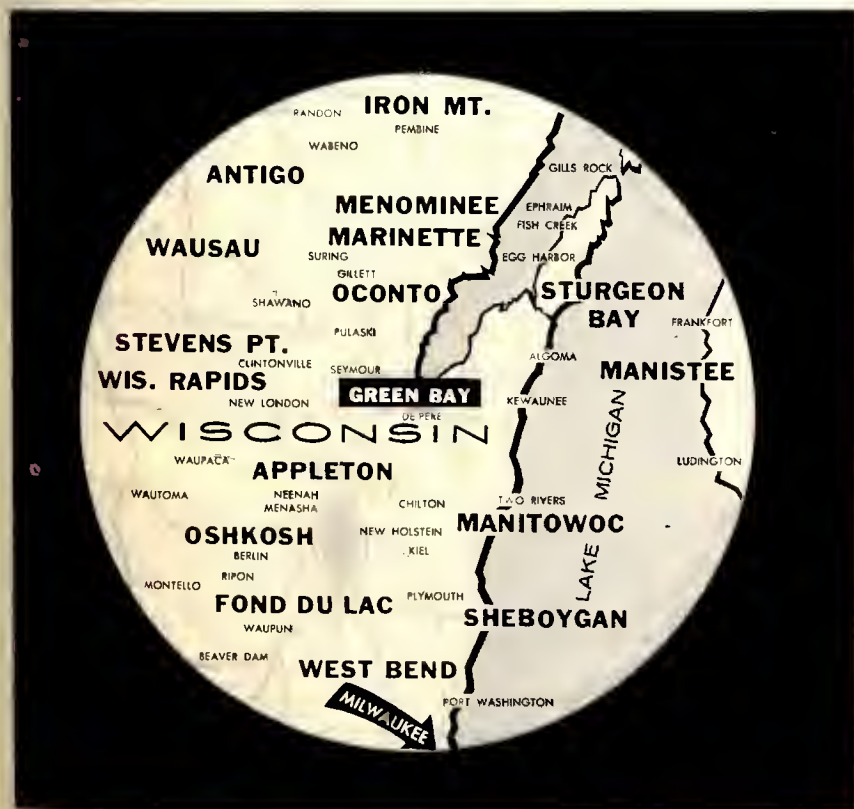
343268

Ye Gods, these men work for us!

And that word work just isn't strong enough! Five years ago we were naive enough to think two men might be enough to bring in the news—two men plus the usual photographers and correspondents living within a 75 mile radius.

But last year we added a third man—and now a fourth.

Today we know we've only made a beginning in our development of the kind of television news the folks in the Land of Milk and Money expect and deserve.



NOW 400,000 TV HOMES

1,350,000 POPULATION

42% RURAL—58% URBAN

1,750,000,000 RETAIL SALES

SMALL CITIES... BIG FARMS

Haydn R. Evans, Gen. Mgr.

Rep. Weed Television

WBAY ch. 2 GREEN BAY

"As The World Turns"
is television's most popular
daytime serial.





P&G has an eye for the ladies

Few companies demand as much of mass advertising as Procter & Gamble, the nation's largest distributor of soaps and detergents. Its market is the whole population. Every one uses soap. Every housewife buys it. And P&G wants to reach every one of them day after day.

Because television is the greatest means of mass communication the world has ever known, P&G spends more of its advertising dollars on television than on any other medium.

And because P&G finds *daytime* television the most economical way to reach most housewives over and over again, it invests \$30 million of its 47-million-dollar network television budget in daytime programs.

Most of this investment is on the CBS Television Network.

Today the average daytime program is reaching bigger audiences than ever before. On the CBS Television Network it reaches a 14 per cent larger audience than a year ago.

These factors explain why P&G has recently renewed its weekly schedule of 5 programs a day, Monday through Friday (in addition to its weekly nighttime commitment).

They also help to explain the recent daytime renewals of American Home Products, Colgate-Palmolive, General Mills, Pet Milk, Pillsbury, and Standard Brands — as well as new orders from Sterling Drug and Miles Laboratories.

If you have an eye out for housewives, you can be sure of reaching more of them — day or night — on the world's largest single advertising medium.

The CBS Television Network

NEWSMAKER of the week

Last week observers of the advertising scene had trouble establishing which way auto makers were heading. On the one hand General Motors Corp. almost eliminated, for the time being at least, its institutional advertising program by failing to renew Wide, Wide World on NBC TV (about \$450,000 annually). Its Pontiac Div. on the other hand, confirmed plans to back six hour-long network tv specials next year.

The newsmaker: Suffering from a sales slump, U.S. auto makers are confronted with a dual advertising problem: sell harder with fewer dollars.

"From all the indications at the moment, we think we'll get the most sell from these specials," says Warren E. Schoon, young affable advertising manager of GM's Pontiac division.

Pontiac's first show will be in October. Talent is not yet set, but it will be produced by Bob Banner former producer of *The Dinah Shore Show*. Second show will be in November, featuring Victor Borge, while the December show will feature Mary Martin singing the Rodgers & Hart Song Book. January will star Phil Silvers in a review. February and March will be produced by RonCom, Perry Como's production company, with the latter headlining Como. If the other two shows are added they will fall in April and May.

It's apparent that all of these are built on personalities. "The motivation for this technique is, again, the budget," says Schoon. "Producing an established property is too expensive, with rights alone running as high as \$200,000. We and our agency, MacManus, John & Adams, decided the more efficient way to go about it is to pick strong, established performers and build a show around them. We're staying away from the dramatic production shows because people with more money can outbid us."

Why specials, as opposed to a regular program or just spots? "We believe that a special, being hour-long, and with a different show each time, gets more impact than a regular, continuing show," explains Schoon. "A regularly scheduled, low-budget show is wonderful, if you're lucky and get a hit," he adds, "but the gamble is terrific. We know that car-buying is an all-family decision, and specials give us a diversified family audience that's harder to get with more specifically slanted shows."

Schoon joined GM in 1946 as a field representative. He left in 1950 to join his father's Pontiac-Cadillac-GMC truck dealership, returning in 1956 as Pontiac's zone manager in Charlotte, N. C. He has been ad manager for Pontiac since 1957.

**SATURDAY
"MILLION DOLLAR
MOVIE"**

11:30 PM TO CONCLUSION
(FIRST IN ITS TIME PERIOD*)

**36¢
CPM**

**SUNDAY
"MILLION DOLLAR
MOVIE"**

10:30 PM TO CONCLUSION
(FIRST IN ITS TIME PERIOD*)

**48¢
CPM**

**your best buy
in Buffalo**

*ARB, FEB. '68

WBUF

CHANNEL
17

NBC
IN
BUFFALO

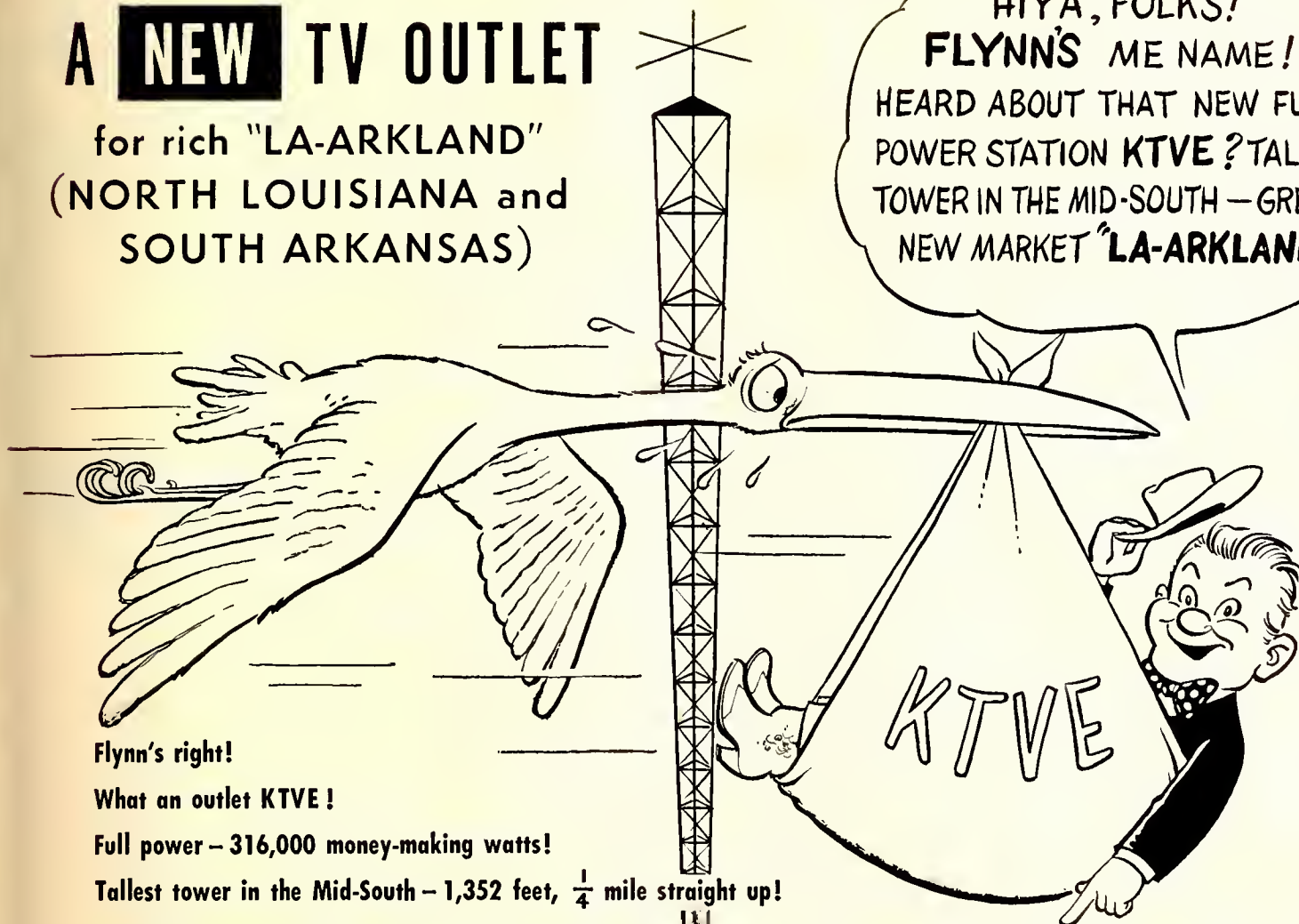
SOLD BY NBC SPOT SALES

COMING FOR FALL!

A **NEW** TV OUTLET

for rich "LA-ARKLAND"
(NORTH LOUISIANA and
SOUTH ARKANSAS)

HIYA, FOLKS!
FLYNN'S ME NAME!
HEARD ABOUT THAT NEW FULL
POWER STATION **KTVE**? TALLEST
TOWER IN THE MID-SOUTH — GREAT
NEW MARKET "**LA-ARKLAND**."



Flynn's right!

What an outlet KTVE!

Full power — 316,000 money-making watts!

Tallest tower in the Mid-South — 1,352 feet, $\frac{1}{4}$ mile straight up!

New RCA transmitter — New RCA 18 bay antenna!

Remember — You're in like Flynn on Channel 10!

LA-ARKLAND



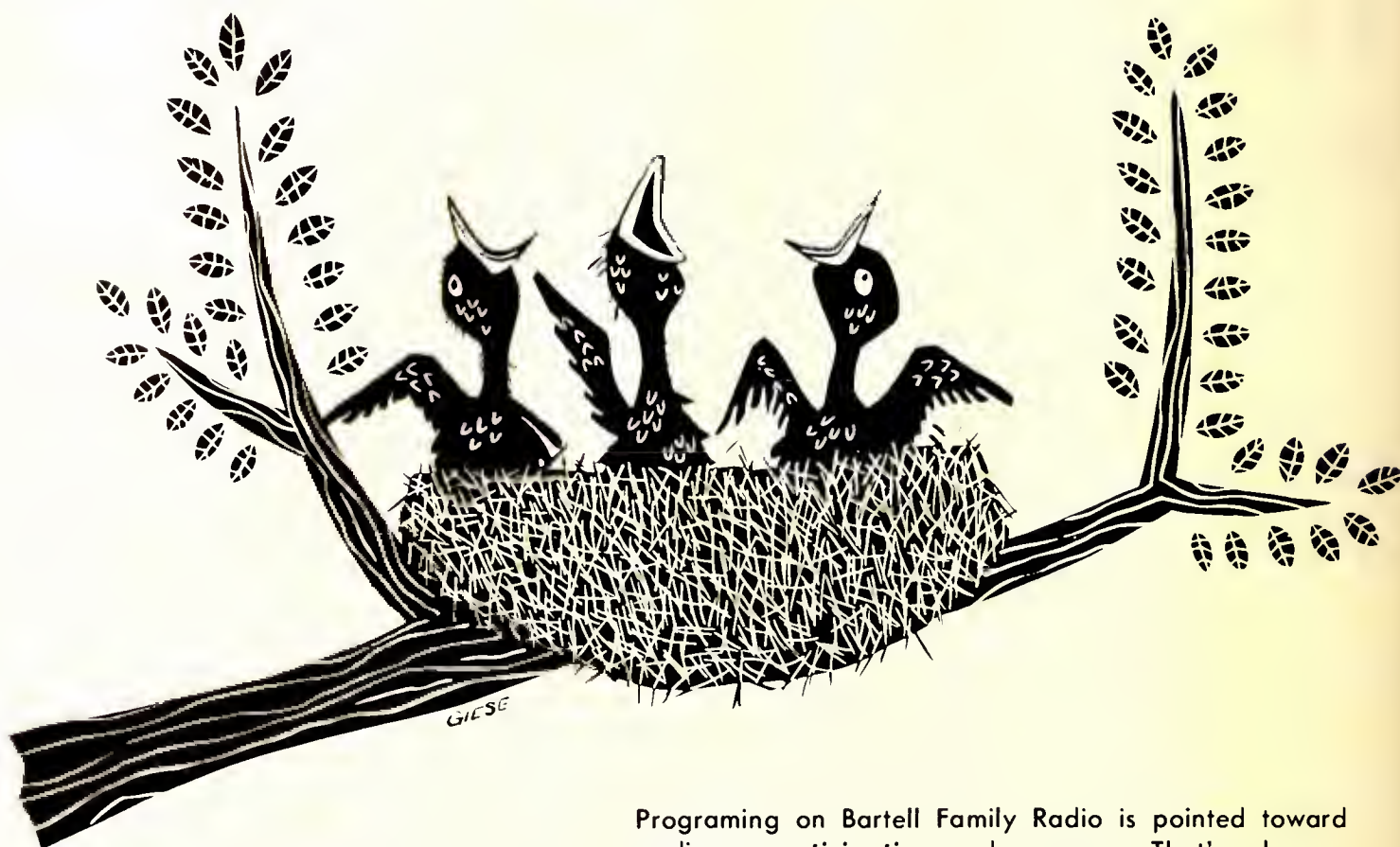
Centered in a prosperous
Oil and Timber belt.

KTVE You're in like Flynn on Channel 10

Representatives:

Richard O'Connell, New York, Chicago
Clarke Brown, Dallas, Atlanta

RECEPTIVITY



Programing on Bartell Family Radio is pointed toward audience *participation* and *response*. That's why our continuous succession of copyright games for family fun . . . that's why our never-ending stream of response-producing featurettes . . . and the thorough local news coverage with names and addresses.

bartell family radio puts the audience into a "mental focus" which music and news alone cannot do.

And with mental focus comes **RECEPTIVITY** . . . "a disposition to receive suggestions" says Webster . . . a state of mind upon which an advertising message is most effective.

BARTELL IT...and SELL IT!



AMERICA'S **FIRST** RADIO FAMILY SERVING 15 MILLION BUYERS
Sold Nationally by ADAM YOUNG INC.

SPONSOR-SCOPE

28 JUNE 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Tv stations can look for a spurt of spot spending on a couple of new Lever Bros. products in the near future.

The pair: **Hum**, a washing machine contender, and **Gala**, a glycerine soap.

New national spot tv business this week consisted mostly, according to rep sources, of buys in limited market and market additions to running campaigns.

The accounts involved were **Hellmann's Mayonnaise**, **Sun Oil (Esty)**, and **Duncan Hines (Compton)**.

Reps were poised this week for reactions by competitive brands to the huge packet tossed into spot tv by **Lucky Strike**.

Whether wishful thinking or not, reps felt that it's hard to imagine the cigarette companies letting **Lucky** set off this sort of barrage without a response of some dimension.

Nothing popped up in the radio spot business during the past week to compare with the **Lucky Strike** tv windfall; but the activity nevertheless was above par for recent months.

The big spot radio breakout of the week was **Studebaker's** move into the top 50 markets via **Burke Dowling Adams**. Schedule: 5-8 spot weekly for 13 weeks.

Other activity included: **Hellmann's (Best Foods) Mayonnaise (DFS)** in scattered markets, and **Lucky Tiger Bushhair Wax (Atherton & Currier)**, 10 spots a day, five days a week for several weeks.

As a result of the effective job **Arthur Godfrey** has done for the **Ladies Home Journal (BBDO)**, **Curtis Publishing** has set up a showcase on **CBS Radio** for its other publications. It consists of the Tuesday and Wednesday segments of the **World Tonight**.

With six weeks of the current cycle yet to go, **Lucky Strike** this week contracted for another 13 weeks on **Bob & Ray** on **NBC Radio's Monitor**.

Another closing this week at **CBS Radio**: A third sponsorship by **General Cigar (Y&R)** for the **N. Y. Giants** football schedule (12 games) in the fall.

The media spotlight this week still was on **Kellogg's** tv plans for the fall, with both reps and **ABC TV** on edge about the eventual decision in **Battle Creek**.

Toward the end of last week, after **Burnett** had called in **Chicago** reps and told them the **Kellogg** business was going spot, **ABC TV** got back into the picture with a revised presentation.

As one **Burnett** executive put it: "The proposition was so attractive that we decided to have the client see it. It certainly made it tough competitively for spot. Even should the client be inclined to go along with **ABC TV**, there'll still be the matter of having the network answer a number of questions about clearances."

According to **Burnett**, the die should be cast either way by Tuesday or Wednesday of this week—unless the reps composing the **Chicago Spot Development Council** ask for and be granted an opportunity to pitch against the **ABC TV** offer.

(See page 31 for more about this tug-of-war for the **Kellogg** tv plum.)

KMOX, St. Louis, first CBS Radio to editorialize on a more or less regular basis will not be the last.

CBS Radio has had a **policy favoring** reserving its right to editorialize for some time. Indications are it is now looking for opportunities on other stations but will tread carefully.

KMOX General Manager **Robert Hyland** spoke briefly in favor of fluoridating county water 23 June on a new irregularly-scheduled series called **KMOX Radio Takes a Stand**. He gave the station's attitude on a program in which two pro and two con opinions also were aired.

Hyland acted after the county council dropped a fluoridation bill from its agenda. The city already has fluoridated water.

Support for embattled WKCB, Berlin, N.H., which gets itself sued for editorializing about juvenile delinquency, was **mushrooming in broadcast circles this week**.

To help **Richard McKee**, WKCB's operator, meet a \$10,000 bond, two operators have offered to subscribe \$1,000 each. The pair are **William L. Putnam**, of WWLP, Springfield and WRLP, Greenfield, Mass., and **Nathan Straus**, of WMCA, New York.

Supporters of McKee have also **appealed to the NAB**.

The owner of a theatre mentioned in the editorial brought an action for libel. Under New Hampshire law, the person suing for libel **may attach all the assets of the defendants**. In this instance, the station was attached, and the court required McKee to post a \$10,000 bond to operate.

The continuing quiet in Detroit has the air media trade puzzled—if not deeply frustrated.

You'll find some of the sellers in these media wrapping themselves in this consolation: **All the automotive giants are waiting to see who will be the first to make the break**. As soon as one starts buying, the others will rush in.

The trade meantime is keeping its **fingers crossed about the possibility of having to take another shattering blow**—similar for instance, to General Motors' decision not to go through with its renewal of Wide Wide World for the coming season. That's at least \$200,000 (time and talent) a week or a total of \$4 million for the season.

Having announced its **intention to sunder long-standing ties with its reps next year**, Westinghouse Broadcasting feels it is now in a stronger position to **build a corporate image** for its 11 stations.

Commenting on the WBC move, an executive from a non-WBC rep said: **"I'm sure Westinghouse was not displeased with PGW and the others**. But it can now do what other multiple-station owners—including the networks—have been dying to do. **It can exploit the corporate image in face-to-face contacts with agency buyers**. This is not possible for a rep to do effectively when he has 30 to 40 stations on his list."

Just as important to Westinghouse, say some trade sources, is the economics of the coming switch. With stations in five major tv markets, **it probably pays WBC to represent itself**. (This is a conclusion, however, few reps will agree with.)

By CBS TV's own calculations, only **11.5% of CBS TV programs in 1957** were produced and wholly owned by the network.

The rest, CBS v.p. **Richard Salant** told the St. Louis Rotary Club this week, originated thus:

- **Another 40.2% were produced either by CBS in association with independent producers or entirely by independent producers** with CBS having a participating ownership interest.
- **Nearly half, 48.3%, were both entirely produced and entirely owned by independent producers.**

Now it's the battle of the liquid detergents between Lever and P&G.

Lux Liquid (JWT) is stepping up its spot tv as an answer to the heavy splurging that P&G is doing in the medium in behalf of Ivory Liquid.

For the first time, every one of the 100 top advertisers who could be in tv was in the medium in 1957.

The exceptions, of course, were the hard liquor people.

United Artists this week unveiled its plans to make a tv film series version of *The Vikings* available to advertisers—minus pilot—the latter part of 1959.

The half-hour show will be produced on a \$42,000 budget.

(See FILM-SCOPE, page 49, and WRAP-UP for more film news.)

Business for the tv networks took on some spark this week.

NBC-TV: Alternate sponsorship of *Behind Closed Doors* by Whitehall (Bates) and L&M (DFS); five alternate daytime quarter-hours a week by General Mills (Tatham & Laird); alternate sponsorship of the Fisher-Gobel Show by L&M; renewal of Friday daytime quarter hour on alternate weeks by Standard Brands (Bates).

ABC-TV: (In process of negotiation) *The Man with the Camera* for General Electric.

The pressure exerted by the ANA and other quarters against tv triple-spotting appears to be making material headway.

Several major reps told SPONSOR-SCOPE a goodly portion of their stations are yielding to the ban and seem disposed to raise their rates to make up for the resulting surrender of spot revenue.

Benton & Bowles has been scouring the industry to find an answer to this problem: How to monitor inexpensively tv commercials aired in the smaller video markets.

Interest in triple-spotting is one reason for this search but there are others, too—such as cut-ins on network shows.

B&B media analyst Dave Eaton, who's been doing the looking for the agency, says the core of the problem is that (1) agencies prefer sporadic monitoring because of the relatively high cost of year-round checking, but (2) monitoring firms need steady business to make it worthwhile to set up equipment or personnel in a small market.

Monitoring services seem to be confined to these three: Broadcast Advertisers Reports, which tapes the audio portion of plugs; Marie C. Longstreet, which provides snapshots of commercials as well as providing copy; National Tv Monitor Co., which uses handicapped personnel to record facts about commercials—a technique used to keep costs down.

NBC Radio is working on an elaborate food promotion for the fall.

The programing section of this promotion, set to run from 20 October to Thanksgiving Day, will deal with the part that food plays in the daily lives of the American people.

The approach to advertisers and agencies by the network will be two-pronged: the sales department will talk to advertising managers and media buyers, while the network's merchandising arm will contact the prospect's merchandising men.

A pickup in both tv and radio set sales has been noted by Zenith.

Hugh Robertson, Zenith president, said the dollar volume in both categories through August is 10% ahead of last year as a result of 1958 convention sales.

A great joy to major reps is the present tendency among many operators of radio/tv combinations to restaff radio with separate management and programing executives.

Say the reps: This reassertion of special interest in radio affairs will make it easier to sell such stations against competitors who don't have any stake in tv whatever.

The radio sales manager for one rep organization puts it this way: "It'll be refreshing to deal with a radio station boss who gears his operation to an intelligent understanding of a profit and loss statement."

Observed his counterpart in another rep firm: "Separate and quality management will lead to a competitive improvement in program fare; and that will mean a greater interest among advertisers for the medium."

Network tv shows with track records haven't found it any easier to get alternate sponsors for the fall than the newcomers.

The facts up to the early part of this week were these:

- A dozen nighttime holdovers were open to partnership, whereas but nine of the 19 new shows were looking for co-tenants.
- Only four of last season's batch found an alternate sponsor to fill a vacancy becoming available this fall.

Colgate may have fewer nighttime tv network shows than its competitors, but it boasts that it can show a better batting average than either P&G or Lever.

The statistics Colgate cites:

- The Millionaire came through the 1957-58 season rating 42% higher than the average network nighttime show.
- Thin Man is 16% over the average level and is up 15% compared to a year ago.

Points out Colgate: Lever is going into next season with but two of the five shows it sponsored last fall. Those falling by the wayside are: Eve Arden, Rosemary Clooney, and Life of Riley.

Listen to an old-line merchandiser's laments, and he'll include among them the lack of experience and know-how to exploit a dealer promotion to the hilt. This failure is especially noticeable in agency media planning.

The reason cited for this: Boom times got the media strategist out of the groove of thinking in terms of creative promotional selling. He's lost the knack for appreciating consumer attitudes for promotions at the cash register.

Predict these veteran merchandisers: There's a big opportunity for the kind of media planner that the old Blackette-Sample-Hummert outfit was noted for.

If you think you're beset by problems of change and uncertainty, take a look at what CBS TV sales has to cope with on the daytime side:

1) With Garry Moore out of daytime and some lingering doubt what Arthur Godfrey will do, the program department has pulled both How Do You Rate and Beat the Clock. Replacements—For Love of Money and Play Your Hunch—are in the making.

2) Advertisers want to be assured of what they're getting before they commit themselves to stay or to buy.

3) Whatever the commitments to stay or come in, there'll have to be much juggling of sponsors to avoid product conflicts and incompatibilities.

At the NBC TV daytime ranch, things are comparatively somewhat more serene. Most available shows are established fare.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 48; News and Idea Wrap-Up, page 55; Washington Week, page 59; SPONSOR Hears, page 60; Tv and Radio Newsmakers, page 66, and Film-Scope, page 49.

ONE RADIO STATION . . . **WQAM** . . . LEAPS FAR

ABOVE THE REST IN GREATER MIAMI

First in 432 of 432 *Pulse* quarter-hours.

First on Hooper with 40.1% all-day average . . . more than the next 4 stations *combined*.

First in 264 of 264 Hooper quarter-hours. First morning, afternoon, all-day on Trendex.

First on Southern Florida Area Pulse which accounts for 31.5% of the state's population.

Next time you're in Miami
(via vacation-buy or time-buy)
dial WQAM and *hear* the reasons for
such overwhelming leadership.

Talk to a man from Blair . . . or
WQAM General Manager
Jack Sandler.

WQAM

*Serving all of Southern Florida
with 5,000 watts on 560 kc
. . . and radio #1 in*

MIAMI



STORZ

STATIONS

TODAY'S RADIO FOR TODAY'S SELLING

TODD STORZ, PRESIDENT • HOME OFFICE: OMAHA, NEBRASKA

WDGY *Minneapolis St. Paul*
REPRESENTED BY JOHN BLAIR & CO.

WHB *Kansas City*
REPRESENTED BY JOHN BLAIR & CO.

WTIX *New Orleans*
REPRESENTED BY ADAM YOUNG INC.

WQAM *Miami*
REPRESENTED BY JOHN BLAIR & CO.

DARING ADVENTURES FROM

FOR FIRE...

FOR POLICE...

FOR SCOTLAND YARD

EXPLOSIVE ACTION

with TV's newest
Law Enforcement
Hero!

TECHNICAL ADVISERS:
Duncan Webb, 'Britain's
Greatest Crime Reporter'
Tom Fallon, Ex-Superin-
tendent of Scotland Yard



EXTRA! For the first time...
A ZIV SHOW WITH A BUILT-IN CONTEST!

... a unique quiz that's tied
right in with "DIAL 999" to get
you off to a big start ... **FAST!**

THE FILES OF SCOTLAND YARD!

"DIAL 999"

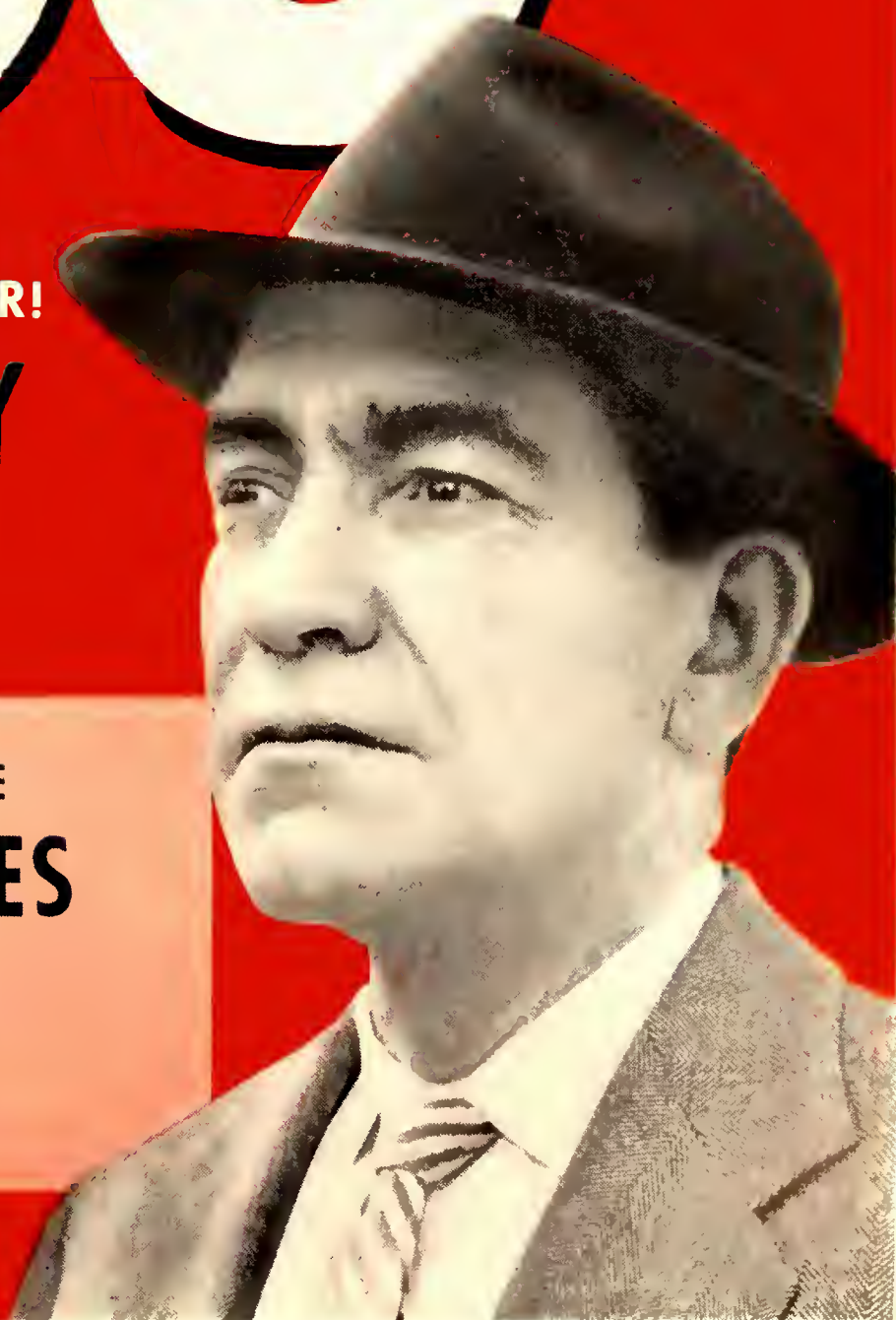
A NEW DISCOVERY! A NEW STAR!

ROBERT BEATTY

Hailed by American critics for
his stellar film performances!

NOW . . . for the FIRST TIME
AUTHENTIC STORIES

from the files of the
WORLD'S MOST FAMOUS
crime prevention center!



IT'S A— PEACH OF A SUPERMARKET

1,788,361*

PEOPLE IN THE SPARTANBURG
GREENVILLE MARKET

* Counted Population—A. D. Ring and
Associates—1950 Census



★ POPULATION COUNTED WITHIN 75 MILES
OF WSPA-TV TRANSMITTER ON PARIS
MOUNTAIN 3 MILES NORTH OF GREEN-
VILLE, S. C.

WSPA-TV BLANKETS THE CAROLINA PEACH BELT

Spartanburg County alone ships more peaches than the entire state of Georgia.

IT'S BIGGER THAN—

ATLANTA
1,557,764

BIRMINGHAM
1,427,783

NEW ORLEANS
1,260,360

HOUSTON
1,226,924

MIAMI
699,033

AND IT'S STILL GROWING!

WSPA-TV

SPARTANBURG, S. C.

WALTER BROWN, Pres.



CHANNEL



NATIONAL REPRESENTATIVES - GEO. P. HOLLINGBERY

THE ONLY CBS, VHF STATION

SERVING THE SPARTANBURG-GREENVILLE SUPERMARKET

Timebuyers at work

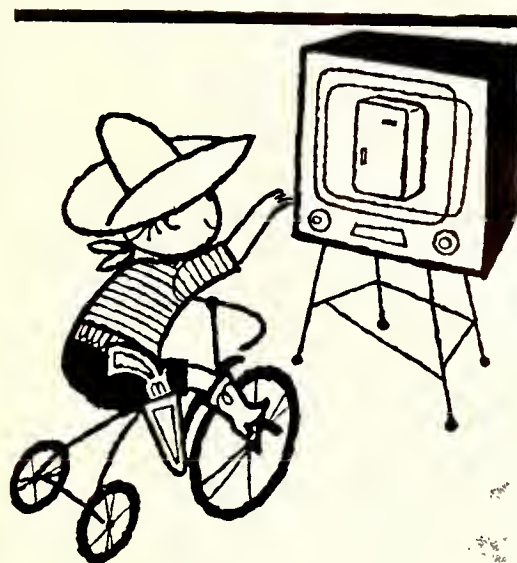
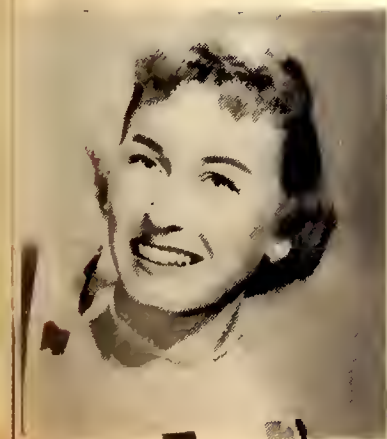
Mel Ochs, Grey Advertising Agency, New York, feels that rate cards need dire changes. "For example, under the Participating Program section, many programs do not list any special features, making it difficult to determine quickly specific types of programs. Calls to the rep, checks of recent rating studies, all take time. It would be so simple to be able to check in SRDS rates and programming in one concise operation." In many instances, Mel says, the Participating Program section merely lists some of the programs carried and states "Rates on Request." Often this is a means of enticing a call from a buyer because the rate is the same as the applicable time classification. "How is the frequency discount figured when the base rate shown for a Participating Program doesn't correspond to the rate of any of the time classes? A few lines listing the frequency breakdown would give the answer. Eliminate the unnecessary listings when the time period rate applies. Some stations state when a specific class applies, list only the special frequency tables. Let's hope for more pinpointing!"



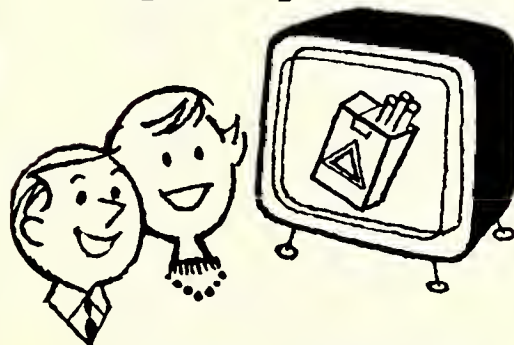
Jane Darden, Frank Bull & Co., Los Angeles, thinks client sales charts are the ratings and surveys which should get the most attention. "I am not so interested in how many people are alleged to be listening as how many people actually buy," Jane says. "Mostly, I work from the data provided by account executives, company super-

visors and office managers on the scene — geographical, social and customer conditions in each market. I watch closely, too, the constant changes in station values. I sometimes find, for example, that the 50KW which used to be always sure-fire for covering a large area, has lost its selling power at the local level, so spreading the budget for the market on lower-powered stations in localized areas in some instances gives our clients lower

cost per dollar. Other factors that might affect selling power are changes in programming, format, ownership and management, and aggressive competition. In short, be concerned with sales, sales and more sales, not with the slide-rule promises of success. Those ratings look nice on paper, but when it comes right down to it, they don't mean a thing without big dollar signs in front."



Is your ad dollar going bye-bye...



or BUY BUY?

Been asking a small boy to do a man's buying in Portland, Oregon? With KPTV, you reach an *adult* audience — the kind that puts "buy buy" in your budget. Don't be fooled by kid shows and other gimmicks that inflate ratings. Put your ad dollars on KPTV and sell the people who buy!

schedule the **BUY-BUY** station

K

P

T

V

Portland, Oregon

channel 12



Oregon's FIRST Television Station
Represented by the
Katz Agency, Inc.

RATINGS GALORE

on Channel

**COLUMBUS,
GEORGIA**

If you're in the market for ratings, then there's no need to look any further than Channel 4, WRBL-TV, in the rich Columbus, Georgia market. There are ratings galore on Channel 4. For example . . .

MGM	
Golden Era Theatre	
PACKAGE 1 Sundays—2:00 p.m. to Conclusion	
27.2	
Sundays—11:00 p.m. to Conclusion	
26.3	
COMBINED RATING	
53.5	
PACKAGE 2 Fridays—11:20 p.m. to Conclusion	
28.5	

and . . . MGM Golden Era Theatre is
**AVAILABLE FOR
PARTICIPATIONS**

Package 1:

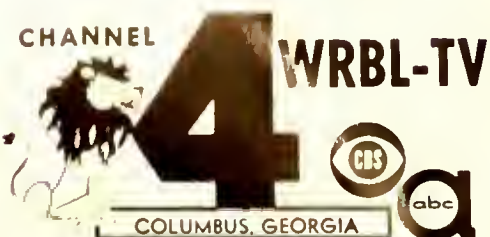
Both impressions—Flat \$70.00

Package 2:

Flat rate—\$40.00

For further information
on this, and similar
great buys . . .

Call Hollingbery Co.



Sponsor backstage

Where did Martin go?

In the 14 June issue, "Sponsor-Scope," which is one of my favorite features in this publication, contained the following item: "... fantastic as it may seem, the ad budget for a single headache remedy—Bufferin—may turn out to be greater than the money spent on some of the leading auto makes this year. Bufferin (Bristol-Myers) is now in the \$12-\$13 million class—running somewhat ahead of Esso, the major spender in the petrol field. . . ."



Pass the Bufferin

The item contained two elements which reminded me of a situation on which I've been meaning to do a "Backstage." The fact that Bufferin was turning out to be one of the biggest spenders in the field reminded me that Revlon is even bigger; and the fact that Bufferin is a headache remedy reminded me of how sorely in need of some uncounted people in the six advertising agencies handling the various products in the Revlon empire must be.

I have a number of friends involved with one or another of the television packages Revlon has purchased, and some others who have otherwise been involved with the fabulous drug account. Even in its comparatively serene days, say these pals, the Revlon operation is a soul-tester. But in recent months, with the battle between president Charles Revson and his executive vice president brother Martin coming to a head, it has been a situation to wrench sobs from a Spartan.

Actually little is known about the classic "Executive Suite" struggles of the frères Revson, or the tugging and tussling of their respective minions. But no agency man, advertiser or broadcaster need know more than a few simple, basic facts about the Revson beauty trust to appreciate the behind-the-scenes potential for ulcers of previously unheard-of dimensions.

The Revlon dynasty

Before Brother Martin quit or was fired or sold out or was bought out of the Revlon empire they were making and selling about 30 different products. Futurama lipstick and nail enamels; Touch n' Glow eye make-up, rouges and manicuring aids; Aquamarine lotion and Aquamarine spray; Top Brass deodorant and hair creams for men; face creams and cleansing creams such as Seven Wonders, Moon Drops, Love Pat, Liquid Asset; Eye Fresh eye drops; Sun Bath sun oil; Intimate cologne; Clean and Clear Silicare lotions; Baby Silicare lotions; Home Beautiful room deodorizer; Hi and Dri roll on deodorant; Satin Set spray and Aerosol spray and Silkenet Spray and a group of treatment cosmetics tagged White Sable, Build Up and Second Nature; and Thin Down reducing pills and Femicin menstrual pain relievers. In addition to these only the Lord and Charles Revson know how many more products are in the works. And none of this takes into consideration the Knomark division of the firm which makes Esquire Shoe Polish, or the Thayer Laboratories Division.



WCCO RADIO DELIVERS... More Adult Listeners than all other Minneapolis-St. Paul stations combined!† More Market: 108,000 radio families in 114 basic area counties of Minnesota, Wisconsin, Iowa and South Dakota. More Acceptance through vitality of modern programming for the audience you want to reach. Call or write for full facts.

...ing sells like acceptance...

WCCO Radio

Minneapolis - St. Paul. The 50,000-Watt Giant
In tune with the great Northwest
Represented by CBS Radio Spot Sales

**MORE THAN
100%
Greater Listening Audience**



	7:00 A.M.—12:00 Noon Monday Thru Friday	12:00 Noon—6:00 P.M. Monday Thru Friday
WILS	58.3	60.5
Sta. B	25.6	21.2
Sta. C	7.7	9.8
Sta. D	3.7	3.2

C. E. Hooper, March-April, '58



**MORE LISTENERS
THAN ALL OTHER STATIONS
HEARD IN LANSING COMBINED**



**CONTACT
VENARD
RINTOUL &
McCONNELL, INC.**



81
ASSOCIATED WITH PONTIAC'S



Sponsor backstage *continued . . .*

sion, which makes products, which are covered by what the drug trade calls "ethical" advertising.

Before Brother Martin jumped, fell or was pushed out of the picture Revlon had five agencies handling the various products listed above: Warwick & Legler, C. J. LaRoche, Dowd, Redfield & Johnstone, Charles W. Hoyt and Emil Mogul were the five. And right after Martin left, the Maxwell B. Sackheim Agency was put on to handle a medical shampoo called Clear-O-Dan. The Sackheim agency, it is said, is one of the hottest and most enterprising of the so-called smaller firms. They've done a big job for *Time* magazine, and a truly outstanding job of building the first major record club in the history of that industry, the Columbia Record Club. (So successful, indeed, was their mission in this latter respect, that today RCA Victor has been forced into the record club business, as has Capitol and other manufacturers.)

Competition turns to ESP

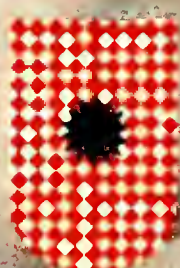
It was *Time*, as a matter of fact which said in a story on the Revlons, that Charles was the most "feared, jeered and cheered client" in the business today. Since Revlon has been spending over \$10,000,000 per annum in radio/television alone, and has been expanding and diversifying at one of the most rapid rates ever seen in American industry, it is easy to see how president Charles would be cheered. And the manner in which he apparently plays checkers with advertising agencies and their personnel would easily explain the other two verbs. Packagers and network brass will tell you that he often displays a tendency to use them as pawns as well as advertising agency people.

Martin's leaving has, of course, raised all kinds of questions about Revlon. Who, for example, will take over the marketing, advertising, and merchandising functions he ran? By the time this appears in print either George Abrams, presently advertising v.p. or Bill Mandell, current assistant to president Charles may be in the job. And there is considerable speculation as to where Brother Martin will wind up. A good bet is that he will move into a drug, cosmetic or similar operation, where perchance he will have the opportunity to prove to himself, Charles and whomsoever else it may concern, that Charles was wrong to split with him, and that his more conservative approach to building a dynasty is sounder than Charles' fireworks methods.

The developments, whichever way they go, will be most interesting to watch. In the meantime, I wonder if there is any extraordinary significance to the fact that the fall show, which another cosmetics-drug maker, Pond's has bought is ESP, Extra Sensory Perception, which deals with clairvoyance, telepathy and such and starts on the ABC TV network. 11 July.

Letters to Joe Csida are welcome

Do you always agree with what Joe Csida says in Sponsor Backstage? Joe and the editors of SPONSOR will be happy to receive and print your comments. Address them to Joe Csida, c/o SPONSOR, 40 East 49th Street, New York 17, New York.

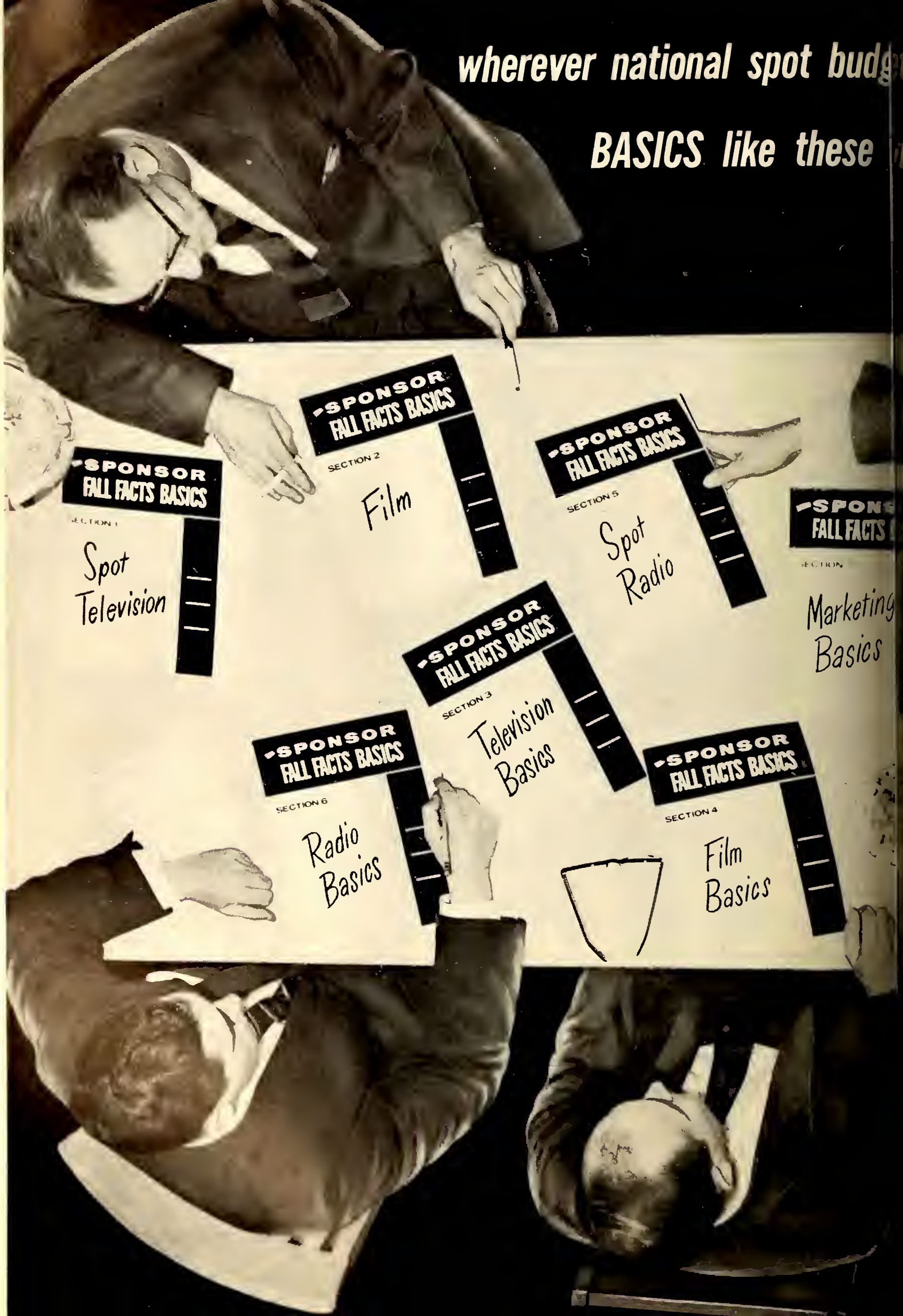


KFWB COLOR RADIO DECORATED BY ALL 3 SERVICES

HOOPER now rates KFWB as No. 1 in total rated time periods. *NIELSEN and **PULSE also report KFWB is still increasing its share of audience. The exciting showmanship of COLOR RADIO has earned KFWB the biggest radio audience in Los Angeles. But it's the salesmanship of top KFWB personalities that has won the most medals from sponsors and agencies. Buy the showmanship that builds audiences and the salesmanship that builds clients. KFWB COLOR RADIO: Robert M. Purcell, president and general manager, Milton H. Klein, sales manager. Represented nationally by John Blair & Company. *Up 44.8% since Jan. 1958 * **Up 34.7% since Jan. 1958

wherever national spot budget

BASICS like these



planned
in the planning

BEST AD SHOT OF THE YEAR!

- "BASICS serves as a valuable reference on all phases of the business, and has on numerous occasions proved a real life saver."

Dick McKeever Radio/TV Time Buyer, BBDO

- "As a media planning tool, FALL FACTS BASICS intelligently provides source material that we find invaluable."

Philip Branch Media Supervisor, Grey Advertising Agency

- "BASICS is an important document in terms of reference information, and I find it extremely helpful for data required in a hurry."

L. T. Fisher Media Director, Dancer-Fitzgerald-Sample

- "Sponsor's FALL FACTS BASICS is a handy reference source on the basics of Broadcasting, designed for year-round use. Bigger and better with each edition. My only complaint is, it gets borrowed too often."

Jeremy D. Sprague Time Buying Supervisor, Cunningham & Walsh

- "If one wants information in a hurry, BASICS contains most information buyers need and use. I think it a tremendous job."

Lee Rich V.P. — Associate Media Director, Benton & Bowles

- "Sections 3 and 7 are particularly important to me and for the people in the media buying area. I make good use of the statistical information for media plans, when trying to project ideas to clients."

Harold Sieber Media Supervisor, Kenyon & Eckhardt

- "You can't fool people like Ruth Jones, Jayne Shannon and their time buying associates. If it doesn't have it they won't use it. FALL FACTS has it — and we wouldn't be without it."

Jim Luce Associate Media Director, J. Walter Thompson

No other book will be as vital a factor in helping
time buyers and other decision makers
finalize their fall buying plans this summer.

**TO GET YOUR SHARE OF NATIONAL SPOT BUSINESS
"BASICS" IS YOUR BEST AD SHOT OF THE YEAR**

Deadline 5 July • Publication 19 July

Sponsor, 40 E. 49th Street, New York 17, New York

Reserve _____ page(s) in SPONSOR'S 12th annual FALL FACTS BASICS.
My position preference(s) is:

☐ TV SECTION ☐ TIMEBUYING BASICS ☐ RADIO BASICS ☐ TV BASICS
☐ RADIO SECTION ☐ FILM BASICS ☐ MARKETING BASICS

SIGNED _____ FIRM _____

RATES: full page _____ \$525 ½ page _____ \$305
 ¾ page _____ \$390 ⅓ page _____ \$215

(Above are single insertion rates; contract advertisers pay their regular earned discount rates.)

MECHANICAL REQUIREMENTS
Same as regular issue of SPONSOR
except bleed pages must measure
8 7/8" x 12 1/4" per page.

9836472964521082795
**THE
 FIGURES
 ARE
 STARTLING
 IN
 SAN ANTONIO**
 097324583462



One of the largest sets-in-use figures in the nation is YOURS in San Antonio . . . and you get a whopping lion's share of that audience when you put your dough on KONO. It's the best buy for your clients' money . . . proved by figures . . . and proved by actual sales for America's leading radio advertisers.

If YOU are interested in getting a sales job done in San Antonio—

See your **H-R** REPRESENTATIVE
 or Clarke Brown man

860 KC
 5000 WATTS

KONO

SAN ANTONIO

RADIO

**49th and
 Madison**

The Influential Sex

Congratulations on the article "All About Women—the Influential Sex" which appeared in the May 24th issue of SPONSOR.

Perhaps I am a little bit prejudiced, but I also toss a bouquet to Fred Heywood and Ed O'Berst of CBS Radio Spot Sales, who conceived the research on which your article was based. However, I am sure that no one can accuse SPONSOR of such partiality in recognizing the value of this imaginative research which provides some very definitive "head to heel" measurements of the largest single segment of the radio audience, the women—God love them.

I believe that every practitioner of the art of radio selling will find the information extremely useful, especially when competitive situations with other media arise. I am sure that you at SPONSOR thought about that when you elected to print the article.

Joseph T. Connolly
v.p. in charge of radio
WCAU, Phila.

• SPONSOR likes women, too, and agreed with Fred Heywood's findings. For that reason some of the research for this article (which appeared in May 1958) was based on this data.

"Hot" market

I noticed a recent article in SPONSOR regarding the booming farm market listing among others, Omaha and Sioux Falls.

I hasten to forward to you documentary facts regarding our booming market, Sioux City, which on a per capita basis is at the top of the hit parade so far as our general five state area is concerned. As Iowa's second market, Sioux City is really starting to zoom. Of course the current farm market is hot, but more than that, many other basic factors are contributing to its industrial growth and progress.

The Missouri River is on its way to a nine foot channel into Sioux City with the first barge load of steel arriving

(Please turn to page 26)



investigate

WTVJ's TOTAL * COVERAGE



Look at ratings and cost, of course—but most important, investigate WTVJ's *total* coverage of 437,400 South Florida homes and retail sales of \$2,466,271,000. WTVJ delivers the *only unduplicated coverage* of the entire Gold Coast. Coverage of other Miami VHF channels is diluted by duplicated network programming in Palm Beach.

Proof? Ask your PGW colonel for the latest ARB showing WTVJ overwhelmingly first in *both* Miami and Palm Beach!

Market data from Sales Management, May 1958

Key West

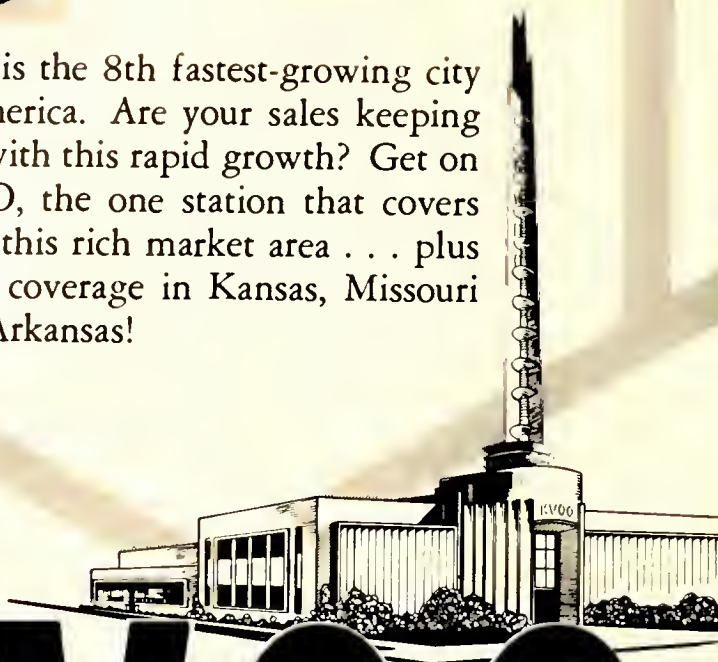
WTVJ • MIAMI
 **CHANNEL 4**

Represented by Peters, Griffin, Woodward, Inc.

Dictionary defines
* TOTAL as "whole amount,
complete, entire."

8

Tulsa is the 8th fastest-growing city in America. Are your sales keeping pace with this rapid growth? Get on KVOO, the one station that covers *all* of this rich market area . . . plus bonus coverage in Kansas, Missouri and Arkansas!



KVOO

The only station covering all of Oklahoma's No. 1 Market

Broadcast Center • 37th & Peoria

HAROLD C. STUART
President

GUSTAV BRANDBORG
Vice Pres. & Gen. Mgr.

Represented by **EDWARD PETRY & CO.**



1170 KC • 50,000 WATTS • CLEAR CHANNEL • NBC
"The Voice of Oklahoma"

49TH AND MADISON

(Cont'd from page 24)

ing in Sioux City, thus tying up Sioux City with New Orleans on the Mississippi-Missouri waterways.

Donald D. Sullivan
general manager, KVTM
Peoples Broadcasting Corp.
Sioux City, Iowa

Buy your own

I just received my copy of the May 31 issue of SPONSOR Magazine, to find the story "So You Want To Buy A Radio Station."

I want to both thank you and congratulate you on the way you made such an interesting story out of the material that you had to work with. It has always been a source of amazement to me how a good writer can take data such as I supplied you and make an interesting reading out of it.

It might interest you to know that I have already received several long distance telephone calls as a result of the story, and in each case, the person calling stated that it certainly was an informative article. I even had one person tell me that everyone he knew was calling each other about it and calling it to the attention of other people.

John E. Hopkinson
president, WKAB
Mobile, Ala.

Case history kudo

Recently I took over management of KVIN, a 500-watt daylighter in Vinita, Okla.

After contacting several businessmen in my area who are not sold on radio as an advertising medium, I decided to make up a display folder using favorable statistics and success stories through the use of radio. Your story on the growth of Trewax proved a very successful illustration and helped to convince several hard-shell prospective accounts of giving my radio station a crack at their market.

Just wanted to let you know how effective we believe your articles of this nature can be taken advantage of by other radio stations.

Philip D. Holmes
General Manager,
KVIN, Vinita, Okla.

• A major SPONSOR mission is to be of use to its readers. Reprints of the Trewax article (17 May 1958) and others are available.

Max Factor & Co.

1655 NORTH McCADDEN PLACE



HOLLYWOOD 28, CALIFORNIA

ADDRESS CORRESPONDENCE
TO THE FIRM ONLY

"Cosmetics of the Stars"

CABLE FACTO
ACME, PRIVATE AND
ALL STANDARD CODES

August 29, 1957

EXECUTIVE OFFICES

Mr. J. R. Peters
Commercial Manager
CHCH-TV
P. O. Box 11-11
Hamilton, Ontario, Canada

Dear Mr. Peters:

Congratulations on the very successful TV sales campaign which you conducted for Max Factor & Co.! Results surpassed our best expectations.

You will be interested - and I am sure pleased to know - that Max Factor business has had a sizeable increase not only in the immediate Hamilton area but also in metropolitan Toronto. The major portion of the credit should be attributed to CHCH-TV.

Your surveys and the promotional sales assistance we received from your staff were greatly appreciated and most helpful to us.

With kindest personal regards,

Very truly yours,

MAX FACTOR & CO.

Sidney Factor
Sidney Factor
Vice-President

ANOTHER SUCCESS STORY FROM CHCH-TV

CHCH-TV reaches 1/5 of the Canadian retail market. The 2,552,715 people within our vast coverage area spend \$722,911,000.00 annually on retail purchases. This represents 19.26% of all Canadian retail sales . . . another black and white fact proving that CHCH-TV "sells on sight" to the richest market in Canada. For further information call Montreal: UN 6-9868, Toronto: EM 6-9234; Hamilton: JA 2-1101, Vancouver: MU 4-7461, New York City: PL 1-4848, Chicago: MI 2-6190, San Francisco: YU 6-6769



PLEASE POST
IN CONSPICUOUS PLACE
FOR INSPECTION OF
STATIONS, AGENCIES AND
ADVERTISERS.

FROM THE FILES OF THE
POLICE DEPARTMENT
CITY OF SAN FRANCISCO




Lt. Guthrie (Warner Anderson) and Inspector Greb (Tom Tully) of "San Francisco Beat" (alias "The Line-Up")

REWARDING

DESCRIPTION Dramatic, fast-moving, authentic... "San Francisco Beat" is syndication's most-wanted police-in-action show. Distinguishing features include Desilu's expert on-location production and the continuous sales ammo provided by an arsenal of 113 available half-hours, with more in the works!

RECORD "San Francisco Beat" is hot in Philadelphia (number one syndicated show in the market); tops all competing programs in such areas as Cleveland, Youngstown, Ft. Wayne, Chattanooga, San Francisco and Scranton-Wilkes Barre. On the CBS Television Network, under another name ("The Line-Up"), the program has been a steady audience-winner since the first broadcast. *It's consistently the number one show in its time period, outranking all competition.*

CAUTION When last seen "San Francisco Beat" was hauling in local loot for such advertisers as Piel Bros., Seven-Up, Procter & Gamble, National Biscuit, Bristol-Myers, Socony Mobil, Household Finance, General Electric and others. Extreme care should be taken to capture this series for *your* market. Contact...

CBS TELEVISION FILM SALES, INC.
 " ...the best film programs for all stations"

NEW YORK, CHICAGO, LOS ANGELES, DETROIT, BOSTON, ST. LOUIS,
SAN FRANCISCO, DALLAS, ATLANTA. IN CANADA: S.W. CALDWELL, LTD.

Sources: Nielsen, Pulse & ARB

The crepe has been hung on 21.

Now—July Television Magazine ranks

the WBTV-Charlotte Television

Market 16th in the Nation—

First in the South—with 662,074 sets!

The Charlotte-WBTV Market outranks

such major areas as Atlanta, Dallas-Fort

Worth, Baltimore, Cincinnati,

Milwaukee, and New Orleans.

WBTV-Charlotte—SWEET SIXTEEN—

is a honey of a buy.

Make a date with CBS Television Spot Sales.

SWEET SIXTEEN



How spot tv's unified effort paid off



Leo Burnett

The Chicago Spot Development Council sold Leo Burnett and Kellogg on \$8,000,000 of spot tv via these six sales points

1 Program Contribution Discount—Tv stations would be willing to change their discount structure to make rates more competitive to net rates. KFJZ-TV, Dallas-Fort Worth, has already written a 30% discount into its rate card for any advertiser placing his own show on the station.

2 Balance of Total Audience Percentage—Network show ratings can vary widely from market to market. For example, one well-known net show gets a rating of seven in Boston and 40 in Seattle, even though—for this advertiser—Boston is three times as important as Seattle. On a spot basis, reps say a station or time switch in Boston could remove imbalance.

3 Time Period Flexibility—Spot sellers promise the advertiser the stations best suited to his needs, as well as the best available time periods. If, for some reason, the show doesn't do well, it can be moved to a different time period that will produce.

4 Merchandising—Spot merchandising assistance can be a big help at point-of-sale, including displays, shelf talkers, storecasting, dealer calls, and product movement checks.

5 Promotion—Spot program promotion includes wide use of on-the-air announcements, newspaper and magazine ads, outdoor posters, car cards, and even radio support.

6 Strong Impact at Local Level—In the final analysis, no ad campaign is really successful unless the local jobber or district manager is enthusiastically behind it and pleased with the results. On spot business, stations make certain the local man is satisfied.

CHICAGO, ILL.
Michigan Avenue was buzzing last week over these rapid-fire developments in the massive spot vs. network tv battle:

- On June 15, all Chicago tv reps were called to a meeting at Leo Burnett, where they were informed that Kellogg plans to swing its \$8 million tv campaign from the NBC Network to spot.

- Later in the week, ABC made a "last ditch stand"—a presentation to Burnett to keep the Kellogg business in the network. ABC's offer included some bold concessions.

- At SPONSOR's presstime, there was some doubt about the finality of Kellogg's decision to switch to spot, although a reliable Burnett source says it is "wrapped up for spot."

- Meanwhile, reps in other cities (including Detroit) were talking about similar unified efforts to lure major net tv advertisers over to spot.

- At the same time, several big New York ad agencies have contacted the Chicago rep group—the Spot Development Council—for details of their conversion-to-spot plan.

The Kellogg change as it was announced involved 171 markets, with five half-hour shows going into some top markets on a spot basis, lesser markets getting only one or two shows. Three Kellogg shows — *Superman*, *Woody Woodpecker*, and *Wild Bill Hickok* — will again be used this year, with two more shows, as yet unselected, to be added. Buying will begin about mid-July.

After the pitch some weeks ago by the Chicago rep group and Kellogg's

decision to change to spot. ABC came back with these offers to try to hold on to the business:

1) A 30-day cancellation clause on any station in the entire ABC lineup.

2) A 13-week cancellation clause on the entire ABC network.

3) Additional discounts and other flexibilities to counter the spot proposal.

The Chicago Spot Development Council is an informal, independent group of station reps (see 14 June SPONSOR, page 32) who have combined their efforts in order to bring larger advertisers into spot. The Council is not (as reported elsewhere last week) connected in any way with the Chicago Station Representatives Association.

The reps making up the Chicago Council are Harry Smart of Blair-TV, Art Stringer of Blair Television Associates, Bill Tynan and Art Curtis of Peters, Griffin, Woodward, Bill Condon of the Katz Agency, and George Lindsay of Weed Tv Corp.

Although Kellogg is the only advertiser formally approached by the group to date, they have set their sights on such network tv advertisers as Schlitz, Mars, Pillsbury and General Mills. Several other large agencies in Chicago besides Burnett have contacted the rep group for information on how the spot plan works and how it might be applied to some of their large accounts.

In Detroit, meanwhile, TvB held a meeting at which a group of Detroit reps agreed that a joint effort might produce some results in swinging net tv advertisers headquartered there over to spot. However at SPONSOR's press-time no formal plans had been completed for a combined presentation.

Actually Detroit's reps have been working closer together recently in an effort to impress spot's advantages to the auto makers (see 21 June SPONSOR, page 9). The reps have been collecting information on auto makers' fall air media plans, cross-checking the information, and stressing the point that use of spot supplements network programs by adding frequency to impact.

In New York, a key executive of one national rep firm predicted that reps in other cities would be organizing along the same lines as the Chicago group. He emphasized that the Kellogg switch was not due as much to the discount offer as to the flexibility which the spot plan offers.

➤ There's a cheery atmosphere around as signs point to a pick up in autos, appliances and home building

➤ Evidence that the trough of the recession has passed is multiplying but one big question being asked is . . .

Will tv benefit by the

No doubt about it; the signs are here.

This week, the long-awaited pickup in the hard goods business appeared at hand. Autos were selling better and inventories reached a new low; a noticeable spurt in home-building could be seen; appliances were moving at a livelier pace.

To air media, particularly network tv, the signs were a particularly cheerful omen. While the hard goods business is not the major source of revenue to broadcasting (see "Bright outlook for soft goods means equally bright future for air media," SPONSOR, 3 May 1958), it still represents a critical 20% of web tv billings.

The big question in network circles was: If the pickup turns into a solid recovery from the recession, will the hard goods advertisers show enough flexibility to bolster their web investments during the coming season? Certainly, the networks are now streamlined enough to handle sudden bursts of ad pressure from whatever source.

Said one network executive: "The networks were never as flexible as they will be during the coming season. There will be enough availabilities for the auto people to come in on their own terms."

By the same token, of course, the networks will also be more flexible in letting advertisers in distress off the hook. Shorter term orders are more common and the networks are showing no indication they will insist on enforcing the last jot and tittle of an agreement.

NBC this week was still recovering

from the blow dealt by General Motors cancellation of its institutional ad program and with it its \$5 million in *Wide Wide World*. This left the auto makers' investment in network tv for the coming season at about \$52 million compared with about \$64 million last season.

True, the 18% or so drop in spending is less than the decline in sales, now running (through May) nearly 30% below 1957. But the networks and TvB have been carrying on a running campaign with Detroit to convince auto executives running scared is the wrong way to advertise.

"We've been trying to educate Detroit," remarked a network sales development executive recently, "to get out of panic advertising and promote cars for the long pull. They've been pushing that panic button long enough."

Ironically, the likeliest pitch in selling Detroit on network tv this year will be the flexibility approach. But with unsold air time being a non-recoverable commodity, such are the realities of broadcasting.

Of all the hard goods industries, autos and accessories represent the largest web tv spending category. During the calendar year 1957, auto spending in terms of gross time was greater than all other hard goods spending put together and 10.4% of total network tv spending, according to LNA figures.

Until last year, the auto makers had not only been increasing their dollar investment but their share of all network tv spending. In 1952, autos and accessories accounted for 8.5% of net-

HARD GOODS:	1952	1953	1954	1955	1956	1957
Here are told net tv expenditures, by years	\$180,795,000	\$227,586,000	\$320,154,000	\$406,899,000	\$488,168,000	\$516,202,000
Here's how much hard goods spent in net tv	\$ 36,531,165	\$ 49,701,129	\$ 70,802,265	\$ 94,212,026	\$113,967,699	\$ 90,713,853
Here's hard goods' share of total net tv expenditures	20.2%	21.8%	22.1%	23.3%	23.3%	17.6%

Hard goods share of network tv expenditures rose steadily after 1952, did not falter during recession of 1953-54. While autos are the major spenders among hard goods advertisers, the drop in spending last year was accounted for primarily by appliances, radio/tv sets. Figures above are gross time expenditures as calculated by Leading National Advertisers, Inc. Included in the hard goods categories are autos, auto equipment and accessories, household equipment and supplies (mainly appliances) industrial materials, radio/tv sets, phonographs and musical instruments

Brighter outlook for hard goods sales?

work spending; in 1953, it was 9.3%; in 1954, the share dipped almost imperceptibly to 9.2%—a reflection of the 1953-54 recession—but the dollar investment in gross time went up from \$21 to \$29 million; during 1955 and 1956 the auto industry share reached a peak of 11.7%.

Despite tv concern with the ups and downs of the auto industry, the makers of appliances and radio/tv sets have shown a more volatile reaction to the recession. The gross time investment in network tv by makers of household equipment and supplies (a catch-all LNA category covering mainly appliances of all kinds but also including insecticides, disinfectants and deodorizers) declined from \$34.5 to \$19.8 million from 1956 to 1957. In the category of radio, tv and phonograph sets, the decline went from \$11.5 million in 1956 to \$4.4 million in 1957.

Fortunately for spot tv, its dependence on hard goods is small. Hard goods advertisers, including makers of autos, appliances, radio, tv and phonograph sets and building materials, accounted for 4.4% of gross time spending in the medium last year. This compares with 6.6% in 1956.

From the point of view of the station, however, this is only part of the story. Local advertising by appliance stores and auto dealers has dropped considerably, according to reports. The extent of this drop can only be guessed at, however, because of the paucity of figures concerning details of local broadcast advertising.

The upturn in hard goods is still too fresh to have any noticeable effect on

the broadcast advertising picture but there is little doubt in the industry that, barring an economic relapse, a pickup is on the way.

The brightest news in the auto business—and a fact headlined in its trade press—was the low stockpile of new cars. On June 1, according to *Automotive News*, the inventory level was 728,864 cars, the lowest June figure in three years. There has even been talk of a shortage of cars during clean-up time. Furthermore, *Automotive News* estimates that the used-car inventory has fallen below the 30-day limit. If true, this would be the first time in 18 months.

While auto sales have perked up, they have still not been spectacular. An estimated 450,000 auto registrations were tallied for May. This compares with the more than 500,000 registrations racked up each month during 1957.

Total new-car registrations for 1958 through April plus one state for May were 1,535,074 compared with 1,998,711 last year. All models were down except for the Rambler and Metropolitan, both Americans Motors cars. The Rambler is now the 10th ranking U. S. auto in terms of sales, beating such established makes as Chrysler, DeSoto and Studebaker. Rambler sales for the four months totaled 44,460 compared with 32,596 during the corresponding period in 1958. Metropolitan went up slightly from 3,022 to 3,285.

There were some stomach-lurching dips. Plymouth dropped from 201,338 to 130,683. DeSoto went from 39,117 to 18,310. Of the Big Three,

Chrysler Corp. was decidedly in worse shape, General Motors was in best shape and Ford was in between. GM's star seller, Chevrolet, with a radically revised look, held up with 1958 model sales of 420,200 as against 460,619 last year. It resumed its first-place ranking, pushing Ford aside. The latter suffered a serious decline, going from 492,995 to 324,345.

If, as some merchandising pundits claim, 1958 model sales declined because too many potential 1958 customers were sold the year before and not because of the recession, the outlook for 1959 models should be fairly bright. Those hit hardest by recession unemployment were semi-skilled and Negro workers, according to a recent analysis by *Fortune* magazine. It is not this group but the middle class which is the prime market for new cars.

This analysis, however, does not find an echo everywhere. One theory, held commonly by economists, is that the big postwar demand for hard goods has finally been satisfied. Indeed, this very fact, together with the drop in new family formation, is held by some to be the basic reason behind the recession itself.

There are also theories that the U. S. car maker has finally overstepped the boundary in design, that the consumer has revolted against the long, low, over-decorated, gas-eating, extras-ridden automobile. The rising sales of the small foreign car as well as of the Rambler and Metropolitan are cited as proof.

(Please turn to page 62)

Radio at the "sound" barrier: challenge

➤ CBS Radio presentation (at right) raises the question: Are you getting right "sounds" for protected listening?

➤ Another area of "sound" is explored below; and both demonstrate increasing awareness of its importance

"NO TYPE OF MUSIC IS SO BAD THAT I'LL RETUNE THE SET"

	WOMEN	MEN
ALL ADULTS	29%	33%
ALL TEEN-AGERS*	6	9
Adults		
Urban	32	35
Village	26	28
Farm	25	33
Teen-agers		
Urban	6	10
Farm	8	8
Those aged:		
13 to 18	6	9
19 to 30	33	32
31 to 45	29	33
46 to 60	22	31
Over 60	31	35

*Unweighted for urban & rural balance.

Above chart, showing percentage of listeners who didn't dislike any type of music enough to tune it out, is from a recent study by Dr. F. L. Whan and his Committee on Radio/Tv Policy at Kansas State College. 9,112 Iowa adults and 753 teenagers comprised the survey

HOW FORMAL EDUCATION INFLUENCES MUSIC TASTE

	One of 4 Best Col-lege	of 4 Best High School	Liked Grades Only	Disliked, Col-lege	Will Tune Out High School	Grades Only
ALL ADULT WOMEN (Over 19):						
Waltzes & 'Sweet' Music	61%	62%	56%	1%	0%	1%
Current Popular Music	52	57	36	2	1	1
Show Tunes & Musical Comedy	40	27	12	1	0	2
Classical Music	36	16	10	10	20	18
Concert Music	34	12	10	4	9	9
Old Familiar Songs	33	40	50	0	0	0
Military Band Music	30	29	38	1	1	2
Hymns & Spirituals	28	35	49	1	1	1
Swing or Jazz	17	16	7	10	8	15
Western & Country Music	12	32	39	21	8	3
Rock & Roll, rhythm & blues	12	23	17	32	23	30
ALL ADULT MEN (Over 19):						
Waltzes & 'Sweet' Music	55%	58%	56%	1%	1%	0%
Current Popular Music	51	49	28	2	1	2
Old Familiar Songs	39	42	49	0	1	0
Show Tunes & Musical Comedy	39	21	16	0	1	1
Military Band Music	32	33	35	1	1	2
Classical Music	30	12	8	14	25	18
Concert Music	27	10	9	5	13	8
Hymns & Spirituals	22	26	35	2	1	1
Swing or Jazz	21	18	8	11	7	12
Western & Country Music	18	46	47			
Rock & Roll, rhythm & blues	11	20	13	16	4	3
				34	25	29

Percentages based on all questioned in each classification. Where "0" is shown, less than one-half of one per cent named.

From the same Kansas State College survey on radio listening comes this chart which demonstrates the feelings of persons, both adult and teenage, of various levels of education for different types of radio music. 33% of adult college grads tune out rock 'n roll

Preoccupation with the "sound" of radio is increasing almost daily.

Certain broadcasters have been exploring it for some time; their objective: to establish an identity for their station. But of utmost importance, the concept of sounds has spread to the advertising agencies and media-men whose traditional concerns were ratings and circulation and they are now branching into the realm of showmanship.

"What," these admen ask, "are the preferences of the radio audiences we want to reach? What sound attracts them to a station? What sounds cause them to retune to another?"

"If," asks a timebuyer, "a client has spent thousands in all media to promote a distinctive corporate image, does he risk destroying it by placing it in a showcase of rock 'n roll radio tunes?"

Since tv stole its thunder as the family group entertainer, radio faces the problem of beaming its programing in all directions. It must still hit the family but it may have to accomplish it through reaching each member individually. Creating a "sound" that is all things to all people is a pretty tall order.

This is especially true in the area of music which explains why radio comes under periodic attacks as a "juke-box" operation. The top 40 tunes, formula of many an operation, are not necessarily the favorites of the father who earns the money or the mother who controls the budget but of the teenage daughter whose trifling weekly allowance is spent purchasing records. Not long ago, an article in *Harper's Magazine* estimated that 68% of all radio hours were devoted to the spinning of disks.

Thus in exploring the sounds of radio in relation to its showcase value for advertisers, the subject of music is an important one.

Do some listeners dislike certain types of music enough to tune out the offending station for another. If so, what kind of tunes force which members of a family to reach for the dial?

Answers to both these questions turned up in a survey conducted by Dr. F. L. Whan and his Committee on Radio-Tv Policy at Kansas State Col
(Please turn to page 65)

both timebuyers and the programmers



When the client and agency meet in a "sealed" conference room to hear new radio commercial they get full effect, free of conflicts



But when housewife hears same commercial on her radio, it may be sandwiched between rock 'n roll disk and local hip boots plug

This week, CBS Radio raises a question that may give clients and timebuyers something to mull over for a long time to come. The question: "Ever try hearing yourself as others hear you?"

It is one thing for the client to sit down with the account group in the antiseptic atmosphere of an agency board room and listen to the tape of a new radio commercial.

But what they hear is usually a far cry from what the U.S. public hears when the e.t. is aired, sandwiched between a rock 'n roll record and an announcement for over-shoes at some local bootery.

Just how shaking that difference can be is dramatically illustrated by the new CBS slide-and-tape presentation titled "Protective Listening." Soon it will be delivered to a lot of decision-making admen.

Here are the words of one—Phillip H. Cohen, SSC&B vice president and director of tv-radio: "CBS has done a genuine service to the industry in pointing up this problem. It raises a very sound point which certainly is applicable to radio but which also extends through the whole communications business wherein advertisers want their message spotted where people will hear or see it.

"Actually," adds Cohen, "the discovery is something we've always known—that cost-per-1,000 isn't everything."

The CBS presentation points up this new interest in and emphasis on the sound of radio and its relation to commercials protection.

"Protected listening," explains Louis Hausman, vice president, advertising and promotion for CBS Radio (who created the presentation), "is really another way of saying 'protected selling.' With more and more products competing in the same field, the advertiser is faced with the problem of protecting his product against all other brands that are fighting for attention on dealers' shelves, in window displays and, of course, in advertising media."

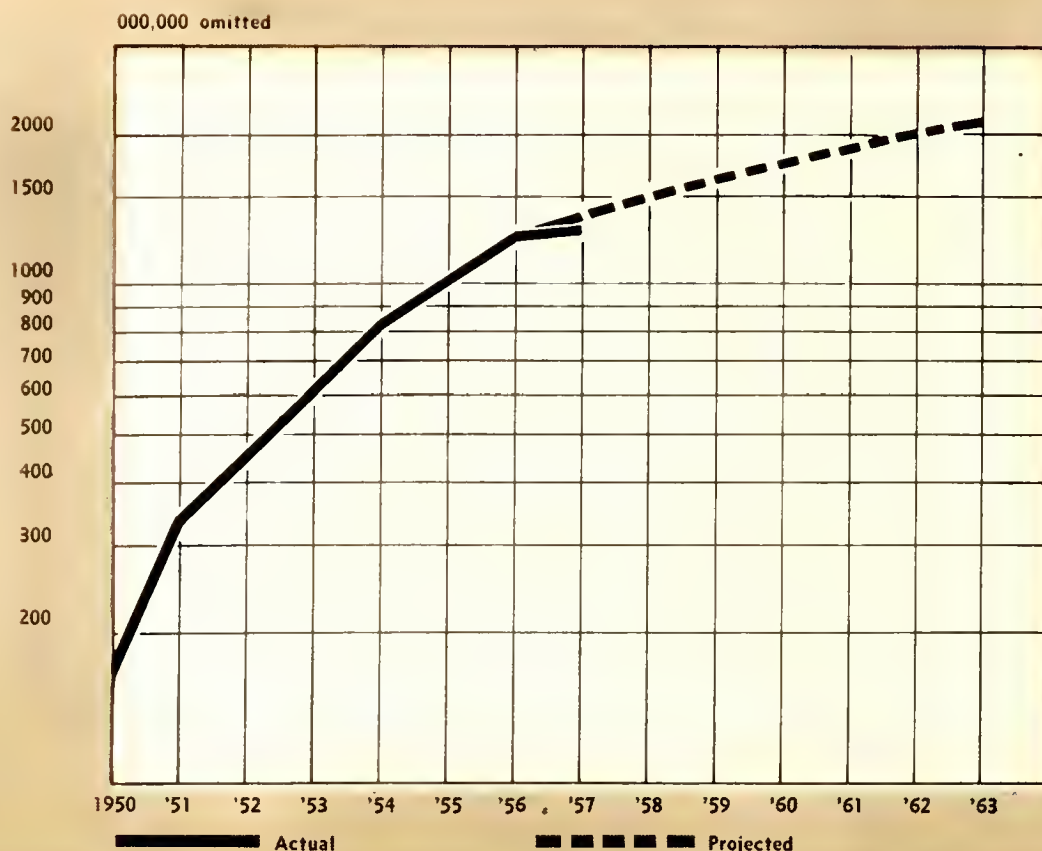
Just how tough is the job to "protect" a product is apparent in the estimate that the average U.S. family is exposed to 1,508 advertising messages daily. In the case of radio, when the agency plays a commercial tape for the client in a closed meeting, it gets "protected listening" since no phones ring, no interruptions are permitted. But after it's been okayed, it gets into the machinery of broadcasting, and now it is vulnerable to many conflicting

sounds. As an example, the CBS demonstration includes several minutes of an off-the-air tape pickup of a Budweiser Beer music commercial and its "framework." The tape begins with the closing bars of a pop calypso number. Next comes the Budweiser song, followed by a few words from the d.j. which lead into a hard-sell announcement for a local service station followed in turn by a spot promoting the contest of a local appliance store and then the final turn of the screw—a rock 'n roll record.

"A commercial needs five minutes of programing on each side," says Frank Nesbitt, CBS Radio director of national sales development. "And it should be the kind of programing to create a good showcase for the commercial."

The CBS presentation which explores many of radio's sounds (A study based on a March 1958 Pulse survey showed CBS leads in the area of most popular sounds by 225 one-quarter hours to its nearest net rival's 14 quarter-hours) stresses these requirements for effective radio advertising: (1) protection for the commercial; (2) the proper showcase for it; (3) use the program or star for authority. ■

TV ADVERTISING: PAST AND FUTURE



Tv advertising expenditures
(in millions)

1. Actual:

1950	170
1951	332
1952	453
1953	606
1954	803
1955	1,025
1956	1,210
1957	1,295

2. Projected future normal:

1958	1,500
1959	1,650
1960	1,780
1961	1,900
1962	2,000
1963	2,100

Tv revenue: how high will it climb?

- By 1962, television ad expenditures should be close to \$2 billion, says radio/tv consultant Richard Doherty
- In this exclusive SPONSOR article, Doherty claims only two factors can affect the trend: pay tv, color tv

By Richard P. Doherty

Television advertising expenditures should reach a normal level of nearly 2 billion dollars by 1962. At that point, tv advertising dollars will be approximately 54% greater than the 1957 figure of \$1.295 billion.

Those interested in the mathematics of tv's growth, past and future, will find the chart above highly interesting and significant. The actual data (tv advertising expenditures) for 1950-57 are plotted on a log-ratio scale with the result that the industry's growth trend is clearly discernable.

Industries don't change their underlying and established growth patterns overnight. Sharp breaks with the immediate past are not characteristic of economic life except as caused by war, grave national emergencies, major and

serious depressions or scientific developments which generate substitute products or services for specific industries.

Because we don't foresee any such situations over the next four to five years, we believe that tv's future growth can be predicted with reasonable accuracy over the next four to five years. The one basic assumption is that the over-all national economy doesn't go into a tailspin and that general business will recover by the end of 1959 and will remain reasonably good for the next few years. Most economists hold to this conclusion.

The dotted line, projected in the chart from 1957 to 1963, indicates the approximate levels of expansion for television advertising expenditures over the next five years. This projection (dotted line) should serve as a road

map for the tv industry (networks and stations combined) regarding future travel. We don't contend that tv advertising expenditures, in any given year, will equal the projected "normal" but they likely will be within 5% (plus or minus) the calculated level.

Two factors could conceivably affect the projected trend.

One would be the sharp and substantial emergence of color tv during the next five years. Widespread public adoption of color tv would upgrade the growth trend of tv advertising revenues. Incidentally, this development would have its most beneficial long range effect on tv advertising growth if it bloomed in 1961-63 because of the slower rate of annual expansion likely at that time. By 1961-63, tv could stand a big "shot-in-the-arm" from color television and, at that time, we might well be happy that color didn't blossom full-fledged in 1955-58.

The other development—this one adverse—would be the positive establishment of pay-tv as a substitute for audience viewership. Should such a "substitute" emerge, on a large scale, it would downgrade the growth trend depicted on the chart.

WJIM-TV'S \$6,000 PITCH TO CBS

What about business recessions and tv's growth? In 1953-54, tv possessed such a strong upward growth that it marched ahead with total disregard for the recession of some 10%-12% in general business. By 1957-1958, tv's rate of expansion had moderated somewhat and the general recession had a "relative" effect. By "relative" we mean that tv still expanded but less than otherwise would have been the case. Had the over-all economy not suffered its most serious decline in 20 years but, instead, had maintained its 1956 level of prosperity, 1957 tv advertising would likely have been in the neighborhood of \$1,380,000,000.

Actually, it was approximately \$1,295,000,000—or only some 6% below normal expectancy. In reality, tv advertising actually rose 7% from 1956-57. Theoretically, it should have risen about 14%. In this sense, the general business recession cost the total tv industry some \$85,000,000 in advertising outlays. Indications are that when 1958 is finally concluded, the tv industry will have improved its relative gains and that continued increases (over 1957) will be recorded.

This tv industry achievement, during the 1957-58 recession, stands out in a period when virtually all other significant American industries suffered 10% to 30% declines. Thus, we may observe that while tv is not a depression-proof industry (there is practically no such thing) it is today a depression-resistant industry.

One important conclusion about tv's future growth despite the over-all industry's growth, as depicted in the chart, there will be divergent growth trends among the various stations comprising the tv industry. To be sure, virtually all stations (except certain uhf's) will benefit from the industry's future expansion. But, some tv stations will expand considerably less than the industry as a whole; some will outstrip the underlying growth pattern while others will match strides with the total industry.

It is rather amazing that so many tv station owners and managers do not fully understand the revenue "potentials" of their own market and station in relation to the total tv industry. It is even more amazing that some tv station buyers frequently invest hundreds of thousands of dollars, or millions of dollars, on the basis of blithe and casual assumptions about the future "potential" of specific operations. ■

It's not news when a tv station puts on a presentation to sell a prospective advertiser. But it is news when a tv station puts on an elaborate \$6,000 presentation—complete with models, teleprompter and prizes—to its own network.

That's exactly what WJIM-TV, Lansing, Mich., a basic primary of CBS, did last week in New York. Hal Gross, WJIM-TV president and general manager, had his staff working for three months on the 45-minute presentation which included the following:

- Three attractive Powers models.
- An invisible Teleprompter.
- Curtains and slides, operated electronically.
- Theater tickets, bottles of liquor, and numerous other prizes.

WJIM-TV became a basic primary affiliate of CBS on 1 April, after eight years as an affiliate of NBC. Gross decided to put on the presentation to CBS because "It is a station's obligation to acquaint its network with the facts of its market. We wanted to show CBS how we live, where we live and who we serve."

The theme of WJIM-TV's presentation was that it serves three major markets—Lansing, Flint and Jackson—which combined account for nearly \$1 million in retail sales, have a population exceeding 3,000,000 and some 800,000 tv homes. Instead of merely listing the statistics, the presentation called for the CBS people present to guess the answers with a prize for the

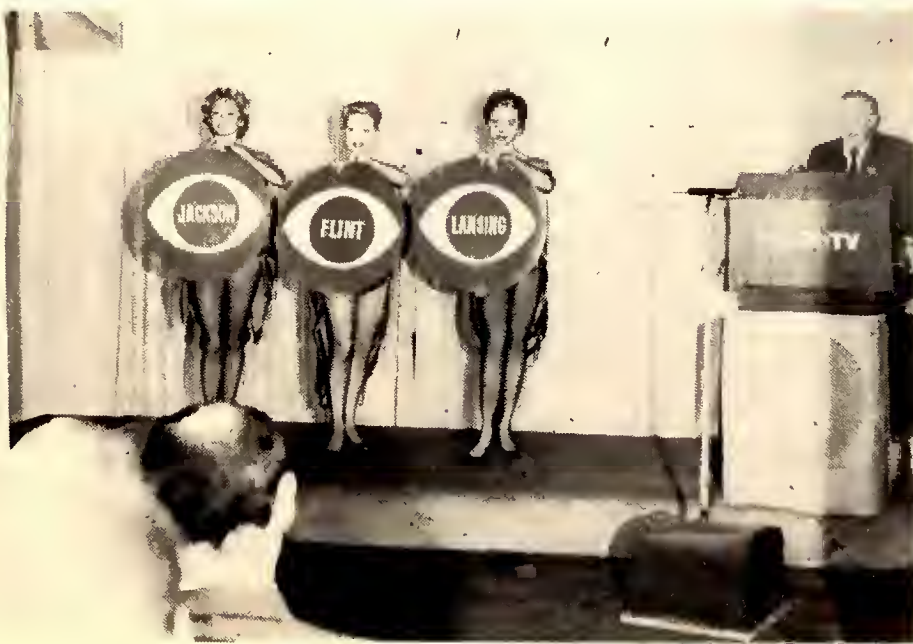


Powers models helped put over facts about WJIM-TV's tower, power, market, audience

correct answer. The heart of the presentation was delivered by Howard Finch, executive v.p. of WJIM-TV and an experienced announcer.

Among the 35 CBS people present were representatives from station relations, research, sales service, tv sales, engineering and promotion. One of these—Ed Bunker, CBS v.p. and director of affiliate relations—called the WJIM-TV presentation "the most elaborate and colorful I've ever seen put on by a station."

Gross has his own opinion of why his presentation went over so well: "All we did was use a little showmanship. After all, isn't that the business we're in?" ■



Howard Finch (r.), v.p. of WJIM-TV, delivered the heart of the presentation to 35 CBS people. One CBS executive called it "the most elaborate and colorful presentation I've ever seen."

Why admen don't want television

▼ Admen say arbitrary network actions currently under investigation are no longer problem in buyers' market

▼ Many clients and agencies fear that restrictions on option-time and must-buys might weaken net tv advertising

Today, as Justice Department investigations of the tv networks' practices again loom large in the headlines, the Government case is being woven within a totally new framework than two years ago when Justice first sent FBI men to interview admen and agencies about network program control. The big difference is the swing from a sellers' to a buyers' market in net tv.

In light of this changed industry tapestry, SPONSOR held an exclusive interview with FCC Chairman John Doerfer, revisited top admen, agency tv and media executives to weigh current advertising industry opinion on the three network practices upon which Government action is focused: 1) option time; 2) "must-buy" lineups; 3) programing-time tie-ins.

As in previous analyses of admen's reactions to the Government-network hassle, SPONSOR spoke in confidence to a carefully chosen cross-section of agency and advertiser executives, seeking out also some of those who had been plaintiffs in earlier years. Revisiting some interviewed for earlier articles provided a base for comparing changes in viewpoints. (See "What are admen telling the FBI about 'divorcement'?", 28 May 1956 SPONSOR.)

These are the broad conclusions emerging from the survey:

- The overwhelming majority of admen say that the economics of the business have changed network-advertiser relationships to such an extent that much of the Government's concern is out of context with today. Nor is their

attitude as hush-hush as it has been in earlier days, with more executives coming out in open support of the networks.

- Admen maintain that no client today is being kept out of network because of the networks' restrictive practices, but rather because of his own budget problems. And those clients who feel they cannot afford network because "must-buy" requirements are too rich for them, have ample opportunity in spot.

- Consensus among clients and agencies alike is that abandonment of option time would destroy the very foundation upon which the networks are built. They point out that no national advertiser would buy a network program without some guarantee of the type of clearances forthcoming. Furthermore, it becomes impossible to amortize the high cost of quality programing without national lineups.

- Admen foresee no drastic Government action curtailing network activity in the near future. In his 19 June interview with SPONSOR, FCC Chairman Doerfer also indicated that action is



FCC's John C. Doerfer

He withholds opinion until hearings end. Asked about program tie-in in SPONSOR interview, he said, "You would have to have a situation like the Morton Salt case. They had a patent on a salt dispensing machine restaurants wanted. To get it, restaurants had to buy Morton Salt. Supreme Court called this a violation"

The background behind today's tv net probe

- **June 1954.** *Senator Potter.* Subcommittee on Communications hearings: option-time, must-buys

- **1 February 1955.** *Plotkin Report* discussed UHF problem including exclusivity and time options

- **12 February 1955.** *Jones Report* for the Senate discussed network rates, distribution of revenue

- **March-July 1956.** *Bricker Bill* hearings: Study on option-time, must-buy, alleged program tie-in

- **30 April 1956.** *Bricker's Net work Monopoly Report* covered dis-

tribution of revenue, ownerships

- **24 December 1956.** *Evins subcommittee:* FCC-networks relationship, its effect on small business

- **13 March 1957.** *House Anti-trust Subcommittee* recommended action on option-time, must-buy and net practices

- **1 October 1957.** *Barrow Report* on all network activities including affiliation, rate practices, option-time, must-buy, multiple ownership

- **June 1958.** *Bricker Bill:* authority for FCC to regulate networks directly. Hearings completed but no report issued yet

networks curbed

neither as imminent nor clear-cut as had been implied in the *New York Times* coverage of his Bricker testimony. "I am keeping an open mind until all the evidence is in," he told SPONSOR. "We hope that the hearings and fact-finding will wind up sometime this fall."

Here then, in more detail, is the way admen analyze the three network practices currently under fire:

Program tie-ins. These were at the core of original advertiser complaint about the networks and came to a head about two years ago, when the networks were at the peak of show control. Even today, there are a handful of clients and agency men who'll get hot under the collar at the very memory of unfortunate 1955-1956 experiences with the networks, but not even those who've been affected at the time consider this a problem today.

Said the president of one of the top 30 air media agencies: "The networks are laying off like crazy, maybe partly because of the investigation, but I think principally because of the economics of the business. The market is soft, so there's no problem for an advertiser to get his own show on the air. Maybe, when we get back to a sellers' market (and we will, because there are only three networks, seven days a week and six hours a night to pick from), then it may be a problem again. But basically, the Government doesn't understand this business, and even in a sellers' market, I'd rather negotiate with the networks than have to worry about legislation."

Admen are first to say that the networks need to have ultimate word about programing, whether to accept a show or not, since the network has both public responsibility and competitive responsibility for the strength of its lineup.

"An advertiser can't tell a magazine editor what to put in his book. By the same token, the network has to exert some judgment about shows to be accepted if it's to function in its purpose of delivering maximum audiences," says MacManus, John & Adams' Hank Fownes. "Here the client's and network's interests are not necessarily synonymous. For instance, a network may want to pit its specials against

Gleason to knock out the competition. The client would prefer to be up against weaker competition to have a better chance for top ratings."

Programing tie-in is probably the area of Government investigation where the networks have been most vulnerable. And, in a buyers' market, some clients and agencies may become plaintiffs once more. But in the present situation, advertisers with their own show to place are likely to face an embarrassment of choice.

"Basically, network and advertiser aims coincide, since both want maximum circulation," says McCann-Erickson radio/tv v.p. Tom McAvity. "And, in our experience, even in a sellers' market, there's such a wide variety of programing available from many sources, that client and network are usually able to negotiate some mutually acceptable choice."

Option time. Admen's complaints about the networks' control of option time are on opposite poles from the Justice Department. It's both in the advertisers' and networks' interest to preserve network program clearing power. In fact, many network tv client problems derive from the fact that the networks often can't guarantee adequate clearance for their shows.

"Restricting option time would wreck the networks and skyrocket the national advertisers' cost," says Nestle's advertising v.p., Don Cady.

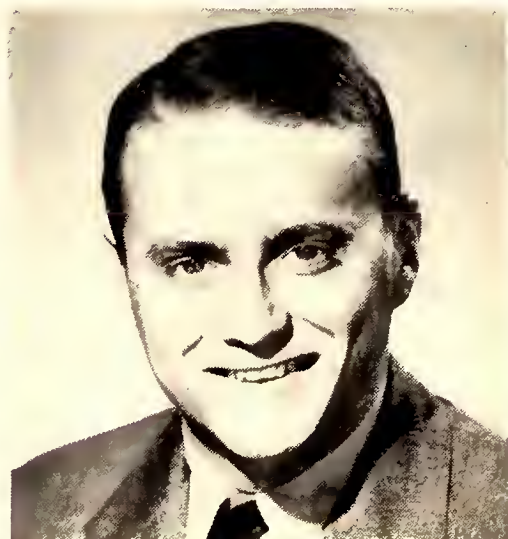
To spread the cost of a \$40,000 to \$50,000 half-hour tv show over effective circulation, a client needs assurance of exposure in 100 or more markets today. And he requires the kind of guaranteed exposure that only a network can provide.

"Right now the networks can clear time pretty well with their close affiliates," says Sylvania advertising v.p., Terry Cunningham. "But clients face a clearance problem as it is with those indies who take two and three network affiliations and aren't bound by contract. Yet, how could a network hope to sell to a national advertiser, if it couldn't deliver a basic number of clearances?"

Not only might a breakdown of option time downgrade programing and kill off the remainder of live shows, (Please turn to page 64)



Must-buys are mainly a problem to the small advertiser, says Compton media v.p. Frank Kemp. "Clients who want maximum flexibility can use spot. Bigger problem for national clients is getting enough clearances."



Program tie-ins are not a problem in today's buyers' market, admen agree. Majority, like Hank Fownes, MacManus, John & Adams v.p., see some network control of programs necessary in order to protect lineups



Option time is foundation of networks, say admen. National clients such as Sylvania ad v.p. Terry Cunningham warn that advertisers couldn't afford cost of network-quality shows unless networks can deliver circulation

ARB VIEWING FIGURES FOR MAY SHOW SOME DECLINES FROM '57

After several months of rising sets-in-use figures (compared with the corresponding month of last year), ARB viewing data for May showed some declines. The declines were mostly registered in the Pacific time zone and were particularly marked at night. However, daytime viewing showed healthy gains in the Eastern and Central zones while in the Pacific zone there were as many daytime hours showing increases as there were declines.

Average tv sets-in-use by time zones, May, 1958

Monday thru Friday daytime

Local Zone Time	Eastern		Central		Pacific		Total U.S.*	
	1958	1957	1958	1957	1958	1957	1958	1957
7:00 A.M.	10.1	5.6	8.6	4.9	4.2	3.5	5.1	2.9
8:00	15.2	11.1	15.8	13.5	8.1	6.1	10.5	7.3
9:00	11.5	9.7	15.5	12.8	9.5	11.8	11.4	9.5
10:00	13.4	9.1	17.7	12.8	10.8	7.9	13.1	9.3
11:00	19.3	11.3	16.3	14.7	9.7	12.3	17.2	10.9
12:00 Noon	21.2	18.2	16.6	13.7	12.6	17.6	17.8	15.8
1:00 P.M.	14.1	10.9	14.7	14.9	11.2	15.4	14.5	11.3
2:00	13.6	10.7	16.2	14.0	9.5	13.2	13.4	12.3
3:00	16.4	10.4	20.8	18.7	10.7	10.7	15.8	12.6
4:00	21.6	15.2	21.5	12.7	15.3	14.9	19.7	16.2
5:00	26.5	18.2	22.4	17.5	27.3	22.9	22.3	15.5

Sunday thru Saturday evening

6:00 P.M.	29.5	22.0	37.1	27.0	37.1	31.3	24.5	18.9
7:00	46.8	32.9	53.1	44.1	49.3	50.4	39.5	28.2
8:00	64.0	55.0	61.2	58.1	60.2	65.6	54.4	46.3
9:00	66.0	62.5	56.0	61.1	56.6	65.2	60.7	56.4
10:00	51.2	54.1	32.0	44.1	35.6	49.2	53.2	56.2
11:00	23.5	25.7	14.8	21.1	15.3	20.6	31.9	37.9
12:00 Midnight	11.0	10.3	3.7	6.4	4.4	9.3	18.3	22.2

Based on EDT.

➤ Last year New Era introduced a new company symbol, and backed it up with spot radio campaign

➤ Results of both were so successful that firm has doubled its radio ad budget to increase spot coverage

New Era scoot

Summer carries with it, it seems, healthy appetite for potato chips. That's the experience of potato chip manufacturers generally, and it's the case specifically with Nicolay-Dancey Inc., Detroit, packer of New Era potato chips.

New Era is set to channel this increasing desire towards its own output by mounting a summer-long saturation radio spot campaign this month. The buy calls for one-minute announcements on a five-a-day basis on 29 stations in 16 markets throughout its distribution area.

New Era is, according to R. V. "Bus" Dancey, co-founder of the firm, the largest selling brand in the potato chip field. It was founded in 1927 and has shown a steady sales growth since. The past five years have been especially notable with sales rising 15-20% each year. A respectable \$8 million sales in 1953 rose to almost \$14 million last year. Prediction for this year is for as much or more growth.

No small share of the credit for the recent gain goes to radio, in Dancey



This spring the New Era company, Nicolay-Dancey, Inc., was acquired in \$4 million stock exchange with Frito Co. Shown (l. to r.) are Fladger Tannery, v.p. and John D. Williamson, exec. v.p., Frito Co.; and R. V. Dancey and E. L. Nicolay, pres., N-D. Latter two are now Frito directors

potato chip sales via spot radio

opinion. N.E.'s budget this year, SPONSOR estimates, will be in excess of \$500,000, with 30-35% going to radio. The radio portion is about double last year's.

Last year's campaign theme recounted in light-touch spots the perils faced by the company's potato scouts in their efforts to secure the best potatoes available for chipping.

The series was based on reality. The company does have potato scouts to find the more than 135 tons of raw potatoes it consumes every working day.

After last year's success with the scouts, New Era has enlarged them in the commercials to a point where they have become a full-fledged army, complete with a 220-piece brass band and their own marching song. The "sell" is off-beat with such themes as "children threatening desertion from the family can be converted and the parent's stature regained by serving New Era chips."

Last year's use of radio was decided upon, Dancey says, "because our re-

search showed that spot radio would give us large numbers of customers in our major markets at a price that permitted us to make a heavy penetration."

Another impetus for the campaign came with development of the "scout" idea. Radio had been actively considered by Otto & Abbs Advertising, Inc., Detroit, New Era's agency, for some time but was withheld, Jerry Abbs reports, "until we had something that would establish a strong identity for the company and product on the air."

The "scout" theme serves several functions, Dancey notes. "It builds a good corporate image since, demonstrably, a company must be well-established to maintain a travelling crew of potato scouts.

"Again," he continues, "it has a built-in quality connotation. Pointing out the existence of the scouts shows that we go to extremes to insure the finest potatoes grown anywhere. Besides these, the 'scout' series provides action, humor and, best of all, remembrance."

The degree of the latter, especially in the grocery trade, was reflected when the company's route men, who deliver the products directly to stores, came increasingly to be greeted as "the potato scouts." "Even though it was meant to be funny," Dancey reflects, "we knew we had made an impression and that grocers were very much aware of our consumer advertising support."

Most sales of potato chips are sold during the summer, though sales in other seasons are increasing. New Era reflects this in budget appropriation because, Abbs points out, "summer is the easiest time to get people to buy their first package. After that they tend to keep on buying after summer is over." Now, with an increased budget, N.E. is planning to go back into radio rather heavily at year end.

New Era's product quality, together with a smart ad program, have built consumption in its five-state area to almost seven pounds per capita per year, almost twice the national average. Chances are, spot radio will continue to build it further.

A new way to measure tv commercials

✓ Chicago's Social Research, Inc., has developed a new method for measuring commercial penetration on viewers

✓ Leo Burnett, JWT, McC-E are already applying the technique which Social Research took 11 years to develop

A new method for determining the effectiveness of television commercials has been developed by Chicago's Social Research, Inc.

The method, which helps advertisers measure the degree to which viewers identify with the product in a commercial, was developed with the aid of social science techniques, according to Dr. Burleigh B. Gardner, executive director of Social Research and one of the pioneers of motivational research.

The testing method is already being used by several major agencies, including Leo Burnett, J. Walter Thompson and McCann-Erickson, to evaluate their clients' commercials.

In Social Research's method, an evaluation is made of the variety of details and separate elements which make up a commercial. For example, a typical commercial might be evaluated in terms of the basic theme or selling idea, the treatment used to convey this idea, the face or voice used, the music or jingle, and the way the product is shown or demonstrated.

Once each of these commercial elements is evaluated, Social Research then pre-tests in four areas to measure the *total communication* of the commercial. The four areas are 1) ideas, 2) story boards, 3) completed films, and 4) competitors' films.

Social Research developed the new method after 11 years of study in tv commercials. "Current research," says Gardner, "has been able to pinpoint quantitatively the percentage of people recalling the sponsor's name and the prime claims of commercials. But the depth of penetration and effect on the mind of those sales claims, and the meanings of the recall, remain relatively unmeasured. In other words, the total communication of the commercial, and the clarity of the communication, remain relatively less well measured."

Dr. Sidney Levy, Social Research's

director of psychological research, explains that "Simple quantitative 'recall' measures are not adequate to meet the demands in today's highly competitive advertising world. The new techniques we have developed have been engineered in order to find the real underlying meanings communicated to the viewer."

Among the items which the new method reveals, according to Levy:

1) The image of the product in the viewer's mind, both before and after the commercial.

2) The sales claims in the commercial as they are communicated to the viewer.

3) The symbolic meanings communicated to the viewer by the commercial's presentation of product.

4) The viewer's identification with the product and its use.

5) The viewer's attitude toward the brand created by the commercial.

6) The viewer's reaction toward one product as opposed to reaction to competitive products in other commercials.

7) Which specific components of the commercial caused what reactions in the viewer's mind.

"By testing tv commercials in this qualitative way," explains Levy, "we come to conclusions which advertisers can use for the development of future commercials, since they get a clearer idea of what the advertising is teaching about the product."

Levy offers several examples of how

Dr. Burleigh Gardner and members of his Social Research staff review storyboards prior to pre-testing a commercial: (l. to r.) Leone Walston Phillips, field director; Dr. Gardner; James Witherell, coordinator of tv commercial evaluation service; and Dr. Sidney J. Levy, director of psychological research. All are headquartered in Chicago



effectiveness

advertisers have already put Social Research's new system to work. "In a recent commercial, there was a strong attempt to develop a light impression about a brand of beer. This was communicated in words, in the kinds of action used, in the music, and in various objects shown. Our testing proved that the net result was an exaggerated impression of lightness, of a sort that is associated with another type of product altogether."

In another instance noted by Dr. Levy, a cat and a dog were used in a playful situation in a beer commercial. Some of the creative people at the agency were surprised to learn that viewers interpreted the cat as feminine and compared her movements with those of a woman in the same commercial who moved in a similarly easy way.

To determine qualitative viewer reaction to a product and its tv commercial, Social Research employs the technique of "projection." Careful means are taken to obtain a sharp "profile" of the respondent during interviews. After getting at the respondent's conscious knowledge of—and reaction to—the product, he is asked to describe such details as the size of his home, his occupation, educational background; to name his favorite magazine, cigarette, song, comic strip; to list any clubs and organizations he may belong to; tell what kind of automobile drives; name his favorite tv program, recreation, and to tell which social class he feels best describes his status.

"We want to know who these people are," says Dr. Gardner: "then we are in the best possible position to evaluate their reactions to a commercial. This provides a solid baseline on which to evaluate test results."

Because most people cannot or will not express their real feelings about commercials, Social Research developed techniques which provide opportunities for the respondent to "freely associate." Such devices as word association tests, incomplete sentences and various other projectives enable the respondent to express his degree of involvement and more underlying reactions to the commercial.

The commercial is shown, either in storyboard stage or the completed



Social Research head Burlough Gardner says his new method was developed to measure "the total communication of a commercial, and the clarity of the communication"

film. After viewing, another series of tests is given to elicit any changed reactions about the product and to measure these factors:

- The personal and social involvement of the viewer with the commercial.
- Viewer phantasy and energy elicited by the commercial.
- Symbolic meanings conveyed in the commercial—does it pleasantly and pointedly stimulate action?

James Witherell, coordinator of Social Research's tv commercial evaluation service, says "Research should be an assistant to the creative people, not a judge of their final efforts. For that reason we work closely with the creative people in all stages of creating tv commercials and during the process of studying and selecting themes, ideas and techniques. In studies of the finished commercials, we feel it important to understand what the writers and producers are attempting to express and communicate, in order properly to evaluate the commercial as a communication."

A co-founder in 1939 of what is today Market Research Corp. of America, Witherell also served as research director, media director, account ex-

ecutive and copy chief of the Russel M. Seeds Company for 16 years. Witherell believes that "Because of the increasing cost of television, competitive advertising and viewer apathy, advertisers are constantly concerned with the increasing need for creating better tv commercials. And they are learning that the time to determine the effectiveness of tv commercials is before the money is spent to show them."

Pointing up Witherell's statement, Harry McMahan, Leo Burnett v.p. in charge of tv commercials, agrees that "There is no question of our need for better research tools in proving tv commercials. Recognition and recall give us only superficial yard sticks, and we need to probe much deeper. The projective techniques that Social Research, Inc., is using are bound to give us better answers." And to give better answers, SRI's method for determining why a commercial succeeds or fails is to examine it as a piece of communication, applying to it their social scientists' knowledge of human behavior. Provided with an understanding of how the words, pictures and action communicate to the audience, creative people are able to discover whether the devices being used are understandable and effective. ▀

TELEPULSE

RATINGS: TOP SPOTS

Rank now	Past rank	Top 10 shows in 10 or more markets Period 1-8 May 1958 TITLE, SYNDICATOR, SHOW TYPE	Average ratings	7-STATION MARKETS		6-STA. MARKET	5-STA. MARKET	4-STATION MARKETS						3-STATION MARKETS	
				N.Y.	L.A.	S. Fran.	Seattle	Chicago	Detroit	Milw.	Mnpls.	Phila.	Wash.	Atlanta	Balt.
1	1	Highway Patrol (A) ZIV	22.8	15.9 wrea-tv 7:00pm	13.9 kttv 9:00pm	23.9 kron-tv 6:30pm	24.9 komo-tv 7:00pm	14.5 wgn-tv 8:00pm		18.0 wlsn-tv 10:00pm	20.4 kstp-tv 10:30pm	21.5 weau-tv 7:00pm	17.5 wtop-tv 7:00pm	20.2 waga-tv 7:30pm	19.8 wmar-tv 7:00pm
2	2	Honeymooners (C) CBS	20.1	16.7 wrea-tv 7:00pm	10.4 knxt 7:00pm	23.9 kron-tv 7:00pm	19.9 king-tv 6:30pm	15.9 wgn-tv 9:30pm	26.2 wjbk-tv 10:30pm		17.9 weco-tv 6:30pm	18.9 wrev-tv 7:00pm	16.5 wre-tv 7:00pm	24.9 wsb-tv 7:00pm	16.3 wjz-tv 10:00pm
3	4	Silent Service (A) NBC	19.4	10.4 wrea-tv 7:00pm	6.9 kttv 7:00pm	18.9 kron-tv 7:00pm		22.5 wnbq 9:30pm	19.5 wjbk-tv 7:00pm	13.0 wisn-tv 9:30pm	10.9 wten-tv 9:30pm	12.5 wfil-tv 6:30pm		14.5 waga-tv 6:30pm	15.3 wbalt-tv 10:30pm
4	3	Death Valley Days (W) U.S. BORAX	19.1	14.7 wrea-tv 7:00pm	17.2 krea-tv 7:00pm	8.5 ktvu-tv 7:30pm	20.9 komo-tv 8:00pm	10.2 wbbk 9:30pm	20.9 wwj-tv 7:00pm	14.5 wxix-tv 9:30pm	29.7 weco-tv 9:30pm	16.5 wrev-tv 7:00pm	20.9 wre-tv 7:00pm	11.5 wlw-a 6:30pm	14.8 wbalt-tv 7:00pm
5	7	Whirlybirds (A) CBS	19.0	3.7 wpix 7:30pm	13.3 khj-tv 7:30pm		6.5 ktnt-tv 7:30pm	14.5 wgn-tv 9:00pm		29.5 wtmj-tv 9:30pm	17.9 kstp-tv 9:30pm	18.2 weau-tv 7:00pm	15.2 wttg 9:30pm	24.5 wsb-tv 7:00pm	
6	9	State Trooper (A) MCA	18.6		6.9 khj-tv 8:00pm	17.2 kpix 7:00pm	6.9 ktnt-tv 8:30pm	22.5 wnbq 9:30pm	11.9 eklw-tv 7:00pm	24.5 wtmj-tv 9:30pm	23.9 kstp-tv 9:30pm	15.5 wrev-tv 7:00pm	6.2 wmal-tv 10:30pm	21.5 waga-tv 7:00pm	12.8 wbalt-tv 10:30pm
7	6	Sea Hunt (A) ZIV	18.4	29.9 webs-tv 10:30pm	13.9 kttv 7:30pm	15.2 kron-tv 7:00pm	20.9 king-tv 7:30pm	16.2 wgn-tv 8:30pm	18.5 wjbk-tv 7:00pm	9.2 wtmj-tv 10:30pm	17.2 wten-tv 9:30pm		12.2 wmal-tv 10:30pm	11.5 wsb-tv 6:30pm	14.8 wbalt-tv 10:30pm
8	5	Sheriff of Cochise (M) NTA	18.0	5.4 wabd 10:30pm	15.9 kttv 7:30pm	16.5 kron-tv 7:00pm	24.5 king-tv 9:00pm		14.9 eklw-tv 7:00pm	8.2 wisn-tv 9:00pm	19.2 kstp-tv 10:30pm	11.0 weau-tv 7:00pm	15.2 wre-tv 7:00pm	28.2 wsb-tv 7:00pm	9.8 wbalt-tv 10:30pm
9	8	Gray Ghost (A) CBS FILM	17.7	1.2 wpix 7:30pm	6.4 kttv 7:00pm	18.5 kron-tv 6:30pm	18.9 king-tv 6:00pm	5.2 wgn-tv 9:00pm				18.5 weau-tv 7:00pm	19.9 wtop-tv 10:30pm	19.7 waga-tv 7:00pm	15.1 wjz-tv 10:00pm
10		Boots and Saddles (W) NBC	16.3	9.9 wrea-tv 7:00pm	7.7 krea-tv 10:30pm	11.9 kgo-tv 7:30pm	7.2 komo-tv 6:00pm		17.5 eklw-tv 7:00pm	19.5 wtmj-tv 8:00pm	14.5 wtne-tv 7:30pm	19.2 wrev-tv 10:30pm	7.5 wre-tv 7:00pm	19.7 waga-tv 7:00pm	14.1 wjz-tv 10:00pm
10		Twenty-Six Men (W) ABC	16.3	2.7 wabe-tv 10:30pm	12.6 krea-tv 7:00pm	8.2 kgo-tv 6:30pm	20.2 komo-tv 7:30pm	9.5 wgn-tv 8:00pm	19.5 wxyz-tv 6:30pm		13.9 wten-tv 8:30pm	14.2 wrev-tv 7:00pm	14.2 wmal-tv 6:30pm	5.9 wlw-a 11:00pm	21.2
Rank now	Past rank	Top 10 shows in 4 to 9 markets													
1		Mike Hammer (M) MCA	18.4		9.6 krea-tv 10:30pm	10.9 kron-tv 10:30pm	14.5 king-tv 10:00pm						17.2 wre-tv 10:30pm		
2	2	Casey Jones (A) SCREEN GEMS	15.1		10.3 kttv 7:30pm	11.9 kpix 6:30pm	4.5 ktnt-tv 7:00pm		17.5 wwj-tv 7:00pm				9.9 wtop-tv 7:00pm	21.2 waga-tv 7:00pm	19.1 wjz-tv 7:30pm
3		African Patrol (A) GROSS KRASNE	13.9		5.4 krea-tv 7:00pm			17.9 wbbm-tv 9:30pm							
3	9	Kit Carson (W) MCA	13.9		13.4 kabc-tv 8:30pm		15.5 king-tv 6:00pm	9.2 wbbm-tv 12 noon				9.9 wfil-tv 5:00pm		10.5 wlw-a 6:00pm	8.8 wjz-tv 10:30pm
5	4	Crusader (A) MCA	13.7		5.7 khj-tv 8:30pm		8.5 kro-tv 7:30pm	12.2 wgn-tv 9:30pm			12.2 kstp-tv 10:30pm			16.1 wmar-tv 6:30pm	
6	5	Little Rascals (C) INTERSTATE	13.6	5.2 wabe-tv 6:00pm	9.1 khj-tv 7:00pm	11.8 kron-tv 5:15pm	14.7 king-tv 4:00pm								15.9
7	7	Captain David Grief (A) GUILD	13.4							22.5 wtmj-tv 7:30pm	13.5 weco-tv 6:30pm	4.7 wrev-tv 5:30pm			
8		Don Ameche Play of the Week (D) TPA	13.0	13.4 webs-tv 7:00pm						11.2 wxyz-tv 10:00pm		17.2 weau-tv 6:00pm		6.2 wsb-tv 9:30am	
9	6	Decoy (M) OFFICIAL FILM	12.9		8.2 kttv 8:00pm	14.2 kplx 9:30pm					7.5 wten-tv 9:30pm		5.5 wtop-tv 7:00pm	5.5 wlw-a 10:30pm	21.2
10	1	Doctor Christian (D) ZIV	12.7		4.2 ktla 7:00pm			16.9 wjbk-tv 7:00pm			10.2 weco-tv 10:00pm				

Show type symbols: (A) adventure; (C) comedy; (D) drama; (Doc) documentary; (K) kids; (M) mystery; (Mus) musical; (S) sport; (SF) Science Fiction; (W) Western. Films listed are syndicated. 1/4 hr., 1/2 hr., & hr. length, telecast in four or more markets. The average rating is an unweighted average of individual market ratings listed above. Blank space indicates film

not broadcast in this market 1-8 May. While network shows are fairly steady month to month in the markets in which they are shown, this is true to much less extent in syndicated shows. This should be borne in mind when analyzing rating trends from one month to another in this chart. *Refers to last month's chart. If blank, show was not rated

TV SHOWS

3-STATION MARKETS			2-STATION MARKETS		
Columbus	New Or.	St. Louis	Birm.	Dayton	Providence
26.4	19.5		35.3	29.5	27.8
wdsu-tv	ksd-tv		wbre-tv	whio-tv	wjar-tv
10:00pm	9:30pm		9:30pm	9:00pm	10:30pm
26.9	24.5	15.5			21.8
wbns-tv	wdsu-tv	ktvi-tv			wpro-tv
7:00pm	9:30pm	6:00pm			7:00pm
19.5	15.5	20.2	31.3	29.3	25.8
wtrn-tv	wdsu-tv	kmox-tv	wbre-tv	whio-tv	wjar-tv
7:00pm	10:30pm	9:30pm	10:00pm	8:00pm	7:00pm
31.9	31.5				26.8
wbns-tv	kmox-tv				wjar-tv
9:30pm	9:30pm				7:00pm
20.5	23.5	22.5	31.3		
wtrn-tv	wdsu-tv	ksd-tv	wbre-tv		
7:00pm	10:00pm	10:00pm	10:00pm		
20.2	26.2		36.3	27.8	
wdsu-tv	ksd-tv		wbre-tv	whio-tv	
10:00pm	9:30pm		9:30pm	7:00pm	
21.9	21.9	17.9	32.3	19.8	24.3
wbns-tv	wdsu-tv	ktvi-tv	wbre-tv	wlw-d	wpro-tv
8:00pm	10:00pm	8:30pm	6:30pm	10:30pm	10:30pm
16.5	17.9	14.2	33.8		
wtrn-tv	wdsu-tv	ktvi-tv	wbre-tv		
10:30pm	10:30pm	9:30pm	10:00pm		
18.2	19.5		29.3	33.3	
wbns-tv	wwl-tv		wbre-tv	whio-tv	
7:30pm	10:00pm		10:00pm	7:00pm	
24.2	23.2	25.5	29.8		
wbns-tv	wwl-tv	kmox-tv	wbre-tv		
10:30pm	7:00pm	9:30pm	9:30pm		
16.5	23.5		38.8	26.3	11.8
wlv-c	wdsu-tv		wbre-tv	wlw-d	wjar-tv
10:30pm	10:30pm		9:30pm	7:00pm	7:00pm
19.9	17.7		29.3		
wtrn-tv	ksd-tv		whio-tv		
9:30pm	10:00pm		10:30pm		
19.5					
wtrn-tv					
7:00pm					
17.2					
wwl-tv					
10:00pm					
13.2	27.5				
wlv-c	wdsu-tv				
10:30pm	9:30pm				
17.3			24.5		
wdsu-tv			whio-tv		
5:00pm			6:00pm		
15.9			13.3		
wwl-tv			wabt-tv		
10:00pm			10:30pm		
17.2					
wwl-tv					
10:00pm					
17.5			23.8		
wdsu-tv			wabt-tv		
10:00pm			9:30pm		

TAKE

AND READ...



the FRETWELL STORY



FRETWELL Motor Company

FOURTH AND SHARTEL • OKLAHOMA CITY • TELEPHONE RE 6-1585

DESOTO AND PLYMOUTH DEALER

April 9, 1958

Mr. Ashley L. Robison
General Manager
KOCO-TV
920 Britton Avenue
Oklahoma City, Oklahoma

Dear Ashley:

As you know the Fretwell Motor Company had a problem which you helped us solve. At the end of February, three months after the 1958 Plymouths and DeSotos were announced, we still had in stock sixteen 1957 DeSotos and four '57 Plymouths.

At your suggestion, we used a Sunday afternoon movie on KOCO-TV and four one minute spots the first week in March. It gives me great pleasure and satisfaction to thank you personally for this recommendation, as by the following Saturday evening we had disposed of our entire stock of '57 DeSotos and Plymouths, and in addition had sold several new '58 cars as well as a number of used cars as a direct result of this TV show.

Many thanks again for your fine cooperation in assisting us in selling these cars. My best personal regards.

Cordially yours,
Ed Fretwell, Jr.
Ed Fretwell, Jr.
Vice-President

EF:on

COMPLETE AND MODERN PLANT DEDICATED TO DESOTO AND PLYMOUTH OWNERS



Les Fretwell, Pres.
Ed Fretwell, Vice Pres.
Fretwell Motor Company



Get Full Information from...
BLAIR Television ASSOCIATES INC.

Cimarron Television Corporation
920 Britton Ave., TR - 8-2113

Ashley L. Robison, Gen. Mgr.
Charlie Keys, Coml. Mgr.

...than top 10. Classification as to number of stations in...
...n. Pulse determines number by measuring which stations...
...by homes in the metropolitan area of a given market...
...itself may be outside metropolitan area of the market.

What are the essentials of a good product

Conducting successful contests using the tv medium becomes more difficult as competition increases. Here are tips from three contest experts on this complex business.

Joe Spery, radio-tv manager, Campbell-Mithun, Inc., New York



Good follow-through to consumer

Rather than answering from the standpoint of somebody in the business, I would like to try and assume the consumer view-point. (Admittedly, a dangerous thing to do because: what ad guy ever is a consumer?)

I like to enter contests. As yet, I've never won more than a 3,684th prize and that was in one of the newspaper promotion things. The award amounted to \$5.00 but the whole family had many happy hours slaving away, putting together the right letters and numbers.

We're not professional contest entrants. As a matter of fact, I'm sure we pass by the majority of creative men's dreams because they're too darn tough to understand. (Hint!)

And, some contests seem to be too far fetched from what I think of as a meaningful award for winning. What can you do with a year's supply of ice picks? (Hint!) And, as this little essay will prove, not being a crack writer I find it tough to write glowing words about something that I normally don't glow about. I wonder how ecstatic others can get about products which are basically utilitarian.

A favorite peeve about contests is that information is hardly ever published about who won, what they did, and how they plan to utilize their awards. So often you send in your

entry and get a mailing piece back that says: "the judges are swamped, thanks for entering, you'll be notified if you won." And then . . . nothing.

Just the reverse of this is true in some contests that build toward a giant pay-off announcement program. The Pillsbury Bake-Off is a wonderful example of how a contest can be capitalized upon for consumer and trade interest from the start to the finals and then some. The giant Pillsbury promotions that follow throughout the year on Pillsbury's Grand National winning recipes obviously are successful methods of making a contest work and work and work. And they keep the consumer in mind. Maybe some day there will be a contest to design a contest. I'd like to enter that one!

Ed Freed, account executive, Andlee Associates, Inc., New York, contest specialists



Good planning to fit over-all policies

To many firms, including most of the largest and bluest-chip advertisers in the United States, the contest is a legitimate advertising form. That is to say, these firms regard the contest as one of their array of techniques by which they will achieve their basic marketing goals. They do not view the contest as a shoddy gimmick, a somewhat off-color means of turning over a few quick bucks. And herein lies the secret of the successful use of contests, and why contests—be they aired in tv or presented in print—are used over and over again as a basic advertising strategy by some of the most conservative and respected companies in the country.

Conversely, the companies who fail in their use of contests do so mainly

because they do not plan them in terms of their over-all marketing policies. They consider contests an off-track device for a quick sale, and outside the normal range of advertising functions. As a result, their contests are given short shrift, and are ill-conceived and badly planned. In short, such companies do not understand the proper advertising objectives of the contest.

What are they? While, naturally, the ultimate objective of all advertising is to increase sales, contests must be viewed in the light of their short-range results: *to induce a great many consumers to study and try the product and consider its virtues.*

When a company views a contest as an ingredient in its total marketing mix, it is much more apt to plan it on a basis consistent with the principles of good advertising practice. They understand what their objectives should be, and these in turn determine the type of contest, type of merchandise for prizes and other factors. Such clients of ours as Helene Curtis, National Airlines, Popsicle, Motorola, Timely Clothes, Puritan Sportswear, spend months in planning a contest, and the results show it. The companies which do not think in terms of their objectives, which short-sightedly rush in with an announcement, offer vast sums of money, and then when their results do not measure up to a competitor of offering considerably less, cannot understand what went wrong.

There are no hard and fast rules of contest running—since almost everything depends upon each advertiser's individual problems and goals—save one. Without exception, all of our clients have had much better results when they offered merchandise prizes instead of money.

Vast sums of money lack glamor because they are incapable of stimulating empathy. The average television viewer just cannot conceive himself as the possessor of \$100,000. Large sums of cash are too far outside of his experience to excite him.

ntest?

Harry Bressler, v.p. in charge of radio-tv commercials, Doherty, Clifford, Steers & Shenfield, New York




Lots of good copy about your product

A television contest, like any other, has five basic objectives.

1. To induce product sampling. Your contest supplies an extra inducement to get new tryers for your product. In this respect, it is the same as a premium.
2. To increase consumer awareness of your brand.
3. To provide added interest in a new package or formulation.
4. To get display value at point of sale.
5. To provide relatively low cost additional pressure at both trade and consumer level.

Contests provide a very good wedge to get extra display and extra point-of-sale material. They also give an opportunity for the sales force to push for larger orders. For a television contest, point-of-sale material and/or print is practically a "must." No matter how enticing the prize is, it's very hard to get people to write down the "sentence ending in 25 words or less," or the jingle to finish; the address to which it is to be sent, and the requisite number of box tops. You have to let them sit down and think things over with some printed matter before them.

It is very important to include a good deal of copy about your product. They have to buy the product to enter the contest. You had better give them a lot of good reasons why they should do that.

Television can make people aware of the fact that a contest exists, and that a good product sponsors it. But for details, send them to the store. 

Everyone Scored but you, Smidley!

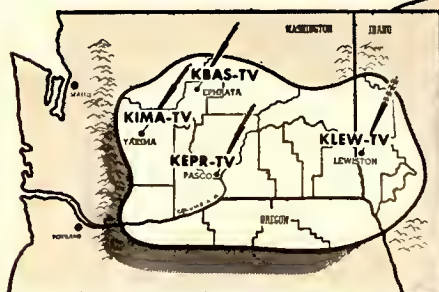


Yup—everybody on the team. But what in blazes happened to time-buying? They were all counting on you to grab this KIMA-TV combination. They were banking on this big, exclusive TV buy—this billion-dollar bonanza. But you just flat booted one of the nation's top 75 markets. Why, I'll never know. But they won't let you forget it, Smid. Believe me, they won't.

Quite a market . . .

Population563,875
Automotive sales.....\$116,239,000

Source: 1957 "Survey of Buying Power"



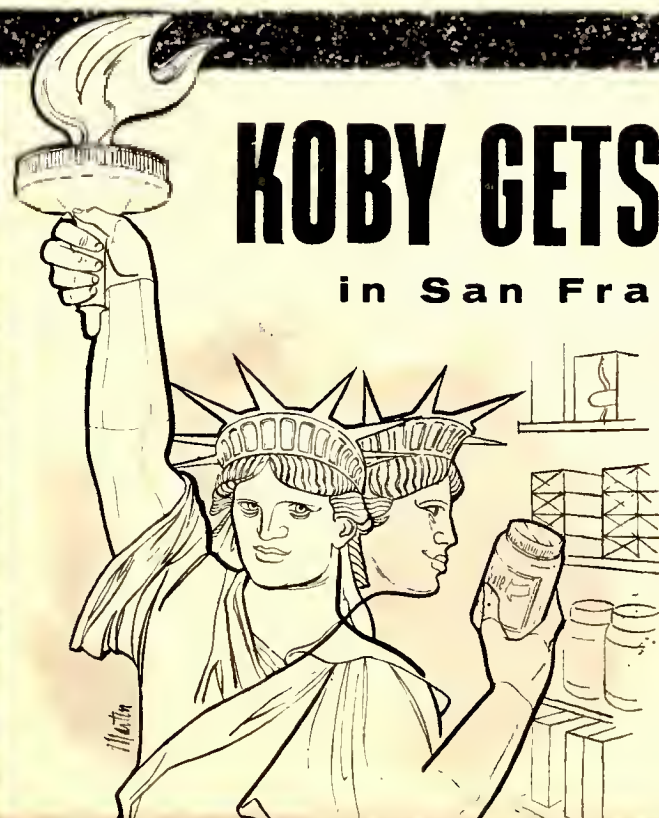
KIMA-TV
YAKIMA, WASHINGTON

with its satellites
KEPR-TV, Pasco, Wash.
KLEW-TV, Lewiston, Idaho
and KBAS-TV
Ephrata, Moses Lake, Wash.

CASCADE
BROADCASTING COMPANY

NATIONAL REP: WEED TELEVISION

PACIFIC NORTHWEST: MOORE & ASSOCIATES



KOBY GETS ACTION

in San Francisco

Audiences respond to KOBY's musical formula beamed to San Francisco families. Advertisers know they react and ring cash registers. No double spotting assures the full impact of your message. Jan.-Feb. Pulse shows even KOBY'S lowest rating is higher than that of any other station — 3.9 average 7 a.m. to 6 p.m.

10,000 WATTS
SAN FRANCISCO

KOBY

**SIT IN
WITH YOUR
PETRY MAN**

Mid-America Broadcasting Company



KING-SIZE

KING-SIZE in COVERAGE—KOA-Radio blankets 302 counties in 12 states, reaches and sells over 3½ million westerners.

KING-SIZE in POWER—KOA-Radio speaks to these Westerners with the 50,000 Watt voice they understand and have trusted for over 33 years.

KING-SIZE in AUDIENCE ACCEPTANCE—By programming in character with its area...and providing a strong lineup of NBC programs, KOA-Radio has established audience leadership throughout the West.

KING-SIZE in VALUE—KOA-Radio delivers more for your money, day and night, seven days a week. It's your best buy in the RICH WESTERN MARKET.

Represented Nationally
by
Henry I. Christal Co., Inc.



KOA
DENVER *Radio*

One of America's *great* radio stations

NBC 50,000 WATTS • 850 Kc

National and regional spot buys
in work now or recently completed

SPOT BUYS

TV BUYS

Tasty Baking Co., Philadelphia, is going into selected markets for its Tastykakes. The schedules run for 13 weeks; minute announcements during both daytime and nighttime segments are being slotted. Frequency depends upon the market. The buyer is Isabel Ziegler; the agency is N. W. Ayer, Inc., Philadelphia. (Agency declined to comment.)

Procter & Gamble Co., Cincinnati, is scheduling announcements in 100 markets for its Pace. The campaign starts in July, runs for 13 weeks. Minutes and 20's during nighttime segments are being slotted. Frequency varies from market to market. The agency is Leo Burnett Co., Chicago.

Burgermeister Brewing Corp., San Francisco, is lining up schedules in over 50 Western markets for a summer run to introduce its redesigned package. The campaign starts in July for six weeks. Eight-second announcements are being placed. The average frequency is 15-20 announcements per week in each market. The media director is Lloyd Prosser; the agency is Batten, Barton, Durstine & Osborn, San Francisco. (Agency declined to comment.)

Wilson & Co., Inc., Chicago, with a new idea in programing, is planning a campaign in about 35 markets for its meat products. The plan is for three five-minute celebrity-film interviews per day Monday through Friday, spaced 12 a.m. to 5 p.m. The campaign would kick-off in the Fall for a 52-week run. The media director is Harry Sager; the agency is Kenyon & Eckhardt, Inc., Chicago.

Fallstaff Brewing Corp., St. Louis, is increasing its schedules in various markets. The campaign is long-term, many running until the end of the year. Minutes and chainbreaks are being placed. Frequency varies from market to market. The buyer is Walter Harvey; the agency is Dancer-Fitzgerald-Sample, Inc., New York. (Agency declined to comment.)

Harold F. Ritchie, Inc., Clifton, N. J., is scheduling announcements in top markets for its Brylcreem. Minutes during daytime slots are being scheduled. Frequency depends upon the market. The buyer is Lou Kennedy; the agency is Kenyon & Eckhardt, Inc., New York. (Agency declined to comment.)

RADIO BUYS

Nicolay, Inc., for its New Era potato chips, continues to expand its radio budget, with schedules in 19 markets set up. The campaign runs through the summer; minutes during daytime slots are being used. Frequency varies from market to market. The buyer is Jerome Abbs; the agency is Otto & Abbs, Inc., Detroit.

J. H. Filbert, Inc., Baltimore, is entering Eastern seaboard markets for its margarine. The campaign runs for eight weeks; minutes are being scheduled during daytime slots. Frequency depends upon the market. The buyer is Tom O'Dey; the agency is Sullivan Stauffer, Colwell & Bayles, N. Y. (Agency declined to comment.)

FILM-SCOPE

28 JUNE 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

Another move by NTA worth noting this week: Its plans to expand into commercial filming.

The firm's European offices, under Leo Lax, will shortly start producing special effects commercials for American companies and U.S. distribution.

Latest sale of MCA's Paramount Library is to WOOD-TV, Grand Rapids, for the entire package.

Rumored selling price: \$500,000. This brings the five-sale total to about \$18.5 million.

Nationwide Insurance (via Ben Sackheim) is still on the lookout for a series for 36 markets next fall.

The company needs a replacement for Mama, which runs out in September.

Some other regional advertisers as yet uncommitted: Ballantine (which hasn't yet signed renewal for Ziv's Highway Patrol); Ronzoni (which this year has CBS TV Film's Honeymooners in several markets); Wilson Meats (wants to replace MCA's Dr. Hudson's Secret Journal which runs out this year).

NTA's purchase this week of 10 hour-long off-network programs sharply focuses a current problem: Can series of that extended length—60 minutes—be sold in syndication?

Practically unanimously, syndicators don't think so for this reason: Such time clearances as are available for syndicated series, coupled with what regional and local advertisers could pay, make it economically unfeasible to market them. (Residuals alone would be formidable.)

Consequently, you'll find series such as Suspicion and Climax on the shelf, at least for a while.

Note: NTA plans to program some of its new hour-longs on its own networks, hopes to syndicate others to local stations.

There's a large unexposed-audience potential in an off-network syndicated show.

That's what the results of a just-completed research study by TPA on its hottest off-network property, Jeff's Collie (Lassie), indicates. TPA took to top 50 markets, and came up with these highlights:

- The total of homes not viewing Lassie in November, 1954 came to upwards of 20 million for the 50 markets (Nielsen figures).

- The increase in tv sets in these markets from November, 1954 to March, 1955, was a total of 8 million.

- The unexposed audience in the 50 markets: almost 30 million homes.

Here's a sample breakdown of a few of the markets in TPA's study:

	HOMES VIEWING 10/54	HOMES NOT VIEWING 10/54	INCREASE IN SET COUNT SINCE 10/54	TOTAL UN- EXPOSED HOMES	NEW POTEN- TIAL AS % OF ORIGINAL
New York	551,034	3,687,686	367,009	4,054,695	96%
Los Angeles	212,746	1,575,034	690,538	2,265,572	127%
Dallas-Ft. Worth	48,223	360,447	220,089	580,536	142%
Denver	40,966	186,624	92,319	278,943	123%
San Francisco	72,525	881,755	305,424	1,187,179	124%

MARKETING WEEK

28 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Revlon is defying the trend in pricing its new Hi-and-Dri roll-on deodorant, being pushed on network tv, radio and tv spot, newspapers and magazines.

Advertising a deodorant for the first time, Revlon priced it at \$1.10. This follows Bristol-Myers' move in bringing out a smaller size of Ban at 73¢ because its 98¢ size was meeting heavy competition from brands priced lower. Ban is reportedly the leading roll-on brand.

Hi-and-Dri isn't Revlon's only deodorant. It also markets Aquamarine in spray, cream and lotion form. Aquamarine, however, has never been advertised in consumer media.

The lure of foreign markets has the U.S. advertiser listening intently to any advice on how to take advantage of them. This past week he heard both a promise and a warning on the subject.

- The promise came from William E. McKeachie, senior vice president for Europe of McCann-Erickson Corp. He told the Third European Conference on Marketing at Brussels University that the marketing revolution which has already affected the U.S. will soon take hold in the European Common Market.

McKeachie pointed out, however, that the Common Market story will be one of "more goods to sell and more money to buy them, but virtually no more people to distribute them." Only the most drastic measures, he said, will enable the distribution system to handle the ever greater load put upon it.

- The warning came from Arthur C. Nielsen, Jr., A. C. Nielsen Co. president, who addressed the AMA national conference at Harvard. He listed 15 common mistakes made by manufacturers marketing goods abroad. Among them were:

Failure to adopt the product to the market. "The typical U.S. product is too costly for many foreign markets. A scaled-down version will usually produce better sales and profits."

Failure to understand the relative importance of various types of retailers. "Trade channels vary, perhaps, more from country to country than any other major marketing factor."

With the color tv set in mind, RCA's merchandising vice president Martin F. Bennett, holds that the "good" sell—rather than the hard sell—will help the U.S. back to hard goods prosperity.

The good sell, as defined by Bennett, means good design and good value. This, he said, the color tv set has. Bennett said RCA has a line of color tv receivers "so perfected that we honestly don't know how we can improve on them in the foreseeable future." This fact, he maintained, is responsible for color's sales rate, which is "substantially" above last year's.

Retroactive pay coming to government workers in July have local media in Washington pushing for increased promotional efforts by advertisers.

WRC-TV points out in a bulletin that the area will receive a \$54 million shot in the arm. With pay increases ranging from 7.5 to 10% and with the average income of government employees \$5,600, the average windfall per worker will be \$250. About 40% of the Washington area's working families will benefit.

In its bulletin the station took the care to point out that recession-hit hard goods offered the best opportunities for jazzing sales.

BIG LEAGUE RADIO

Mid-America tunes to KMOX Radio for "Big League" listening. "The Voice of St. Louis" scores consistently with diversified programming, never relegated to a background accompaniment role.

The ninth-inning homer in a Cardinal ball game... the authoritative voice of a respected newscaster... a favorite CBS Radio Network drama... a lively local personality show... a thoughtful public interest feature: these are the components that build 24 hours of foreground listening. The recent listener-attitudes study by Motivation Analysis, Inc., points up this qualitative audience superiority. KMOX listeners *really* listen.

More of them listen, too. The Cumulative Pulse of December, 1957 shows KMOX Radio delivers more different homes daily and weekly than any other St. Louis station. Commercial messages reach more people in a climate of authority and believability.

If you want to increase your sales score in St. Louis, choose the first team, KMOX Radio.

Represented by
CBS RADIO
SPOT SALES

KMOX
50,000 Watts
RADIO
"THE VOICE OF ST. LOUIS"

RADIO RESULTS

CARS

SPONSOR: Allen County Car Dealers Assoc. AGENCY: Direct

Capsule case history: The Allen County Car Dealers Assoc. of Lima, Ohio, under the chairmanship of Richard E. Daulton, a local Edsel and Rambler Dealer, sponsored a YOU-AUTO-BUY-NOW campaign over WIMA, Lima from 25 April thru 3 May. To publicize the event the Allen County Dealers purchased 130 10-second announcements scheduled to run the length of the campaign. As a highlight for the opening week of the event, 10 of the 12 car dealers bought quarter-hour programs and made "SALE-O-RAMA—DISC-O-RAMA" the theme for each show. The programs ran the first two days of the promotion. On these nights, Friday and Saturday, the dealers were open till 9:00 p.m. Taped recordings with the owners or managers of each car agency were broadcast on the programs to report the progress of the campaign. "Dealers reported doubled sales on both new and used cars during the opening two days," said Daulton. Radio received the lion's share of the auto dealers budget—\$350—while local newspapers received \$75.

WIMA, Lima

PURCHASE: Programs

RESTAURANT

SPONSOR: Buck's Restaurant AGENCY: Direct

Capsule case history: More than five years ago Buck's Restaurant of Asheville, N. C., purchased a five-minute segment in WWNC's *Top O' The Morning*, featuring Read Wilson as host. At that time Buck's was just another drive-in restaurant employing 20 people. The restaurant now boasts three large dining rooms as well as enlarged drive-in facilities including tele-tray service. Up to 3,000 meals a day are served in addition to a catering service specializing in picnics and banquets. Seventy-five regular employees comprise the staff plus 15 part-time people during the summer tourist season. In the five years Buck's has been advertising on WWNC, the restaurant has quadrupled its business. Up to 75% of the drive-in's advertising budget is devoted to radio. Only a small portion goes to newspapers, and the remaining to billboards and tv. "It is obvious that radio, WWNC radio, has been a major factor in bringing the customers to Bucks," said the owner of the restaurant.

WWNC, Asheville

PURCHASE: Part Sponsorship

BANK

SPONSOR: Security Finance Company AGENCY: Direct

Capsule case history: The Security Finance Company of San Antonio, Texas, specializing in loans on business equipment, furniture, diamonds, etc., had difficulty in choosing a station with appeal for an adult, consuming audience which would have need of Security's services. The finance company purchased 20 announcements a week on KONO, San Antonio. Security has a technique by which it is able to key each loan application to its source—the medium which motivated the prospective borrower to choose Security's service—thus checking the effectiveness of its advertising campaign. In the past few months the number of people who have come to Security's offices to request loans as a result of the KONO announcements has been highly gratifying. "It is especially difficult to sell a service such as ours," said the manager. "But radio has done an extremely effective selling job for us." Security plans to continue its schedule on KONO because of its high adult listenership and the excellent sales results it has achieved.

KONO, San Antonio

PURCHASE: Announcements

MASSAGE EQUIPMENT

SPONSOR: Niagara of Washington AGENCY: Direct

Capsule case history: In April the Niagara company, manufacturers of massage equipment, relaxing chairs, pads and vibrators, purchased 12 announcements per week on KVI (Seattle, Washington), new program "KV-Eye-Opener" heard early mornings, Monday through Fridays. The campaign ran for 11 weeks; the cost to Niagara—\$108 per week. In line with the company's marketing strategy Niagara advertised in order to furnish leads for their salesmen. The listeners were asked to send in their names and addresses to Niagara and one of the company's salesmen would contact them. At the campaign's end Harry Lombard, host on "KV-Eye-Opener," had drawn 424 leads at the cost of only \$2.80 per lead. "If it hadn't been for the tremendously high response to Harry's program, our cost per lead would have been four times higher," said Herb Libby, store manager. "We never expected so many requests as were produced in such a short time. Radio has sold me to

KVI, Seattle

PURCHASE: Announcements

Little Saving Is Expected From Pending Pay Increases; Most Families Will Adjust Their Living to Higher Incomes

By Philip S. Brown
Washington Economics Writer

What will be the impact of a new Federal pay raise in the coming year? The answer is given by the pending legislation providing for a 10 per cent increase in the pay of 20,000 Federal employees. Also, the economic effect of setting was different from that of the 1958 raises given.

DIARY—From P. 1

200,000 Here to Get \$60 Million Back Pay

Markets of will be able to pay off the and it has n
by July 1; that it will a
than 5 days

The Federal Diary 10 Per Cent Pay Raise Approved by Conferees

By Jerry Kluttz
Staff Reporter

The Senate is ready to give its approval today to the bill for a 10 per cent pay raise for 20,000 Federal employees.

Capital Commerce Pay Boost Prospect Spurs Buying Spree

By S. Oliver Goodman
Financial Editor

Government workers apparently went on a pre-emptive buying spree last week, when Senate action on the pay raise bill was expected. The report presented to the Senate last week was retroactive to Jan. 1, 1958.

U. S. Pay Bill Version Approved by Senate

By JOSEPH YOUNG
Star Staff Writer

The 10 per cent classified employees pay raise bill today passed the Senate by a vote of 77-17. The bill is the next-to-last step in the enactment when it is approved by the House.

200,000 Employees In Area Will Get \$60 Million Back Pay

The CSC will determine the allocation of these jobs to the various agencies. Eleven grades of jobs are included in the raise.

Federal Diary Pay Raise Bill Increases for 67,000 Hard-to-Hire Employees

By Jerry Kluttz
Staff Reporter

More than 67,000 scientists, engineers and other Federal employees who are in the 1,021,000-man classified and out, was investigating the need for a 10 per cent pay increase for the additional Davis (D-Ga.), Edward Rees (D-Ill.) and Robert Corbo (D-Mich.) and hadn't completed its report.

Also, more be the number of jobs created. Also, if higher incomes enable the lower income more people to borrow and buy a new house, the number of jobs created can be increased. Secondary effects of very great. It is almost inevitable that the substantial pay raise agreed upon will create thousands of jobs. This stimulus to the country at a time when other jobs are being created by expanding Federal construction program. The medicine of increased disposable income by Government action that is being withheld from the rest of the economy is being applied to the

Salary Increase Held Shot-in-Arm to Economy

non-durable goods to cars, feels a lot of the money. "But it's real money."

And the radio station these "nouveaux riches" listen to most?

WWDC Radio

First Again*

in Washington, D. C.
in share of total mentions

6 A.M. to 6 P.M.
Monday thru Sunday

***May Pulse**

Represented nationally by John Blair & Co.

PICTURE WRAP-UP



Fashion afloat was highlight of recent variety program aboard the S.S. *Aquarama*. Ninety-minute remote was telecast by WBUF, Buffalo from the bridge and decks of the luxury liner as it cruised Lake Erie



"We like it!" say WNBQ, Chicago viewers of daily Bingo-at-Horror colorcasts. Co-stars Barbara Becker and Mike Douglas take time out to look over the 137,000 pieces of mail received during first 12 days



Salute to teen-agers of the year by WPEN, Phila. featured presentation of scholarships to Ellen Raider and Robert Foyle by William B. Caskey, exec. v.p. of WPEN. Looking on (far r.) Earl H. Cuner, Phila. Council of Churches president who served on board of judges



"Breakfast with Bill," popular WGY, Schenectady show features interesting guests. Here Annie Mae of Clyde Beatty Elephant Troupe joins host Bill Edwardsen. Pachyderm pal symbolizes show's success



Picnic Patrol gets set to deliver prize packages, interview WS. Atlanta cookout parties. Two-pronged promotion gives listeners fun and prizes, shows participating advertisers the value of summer radio

News and Idea WRAP-UP

ADVERTISERS

Incentive advertising is climbing!
On the three major networks, incentive commercials were up nearly 60% on radio, over 27% on tv. CBS is tops in radio incentive ads; ABC in tv.

These facts were featured in the semi-annual Media Review appearing in *Premium Practice*.

Campaigns and promotions:

- **Canada Dry** is launching its Silver Dollar Sweepstakes this summer, with spot tv and radio, as well as announcements on *Today* (NBC-TV) in 130 markets. The top consumer prize is "all the silver dollars you can shovel in 5-minutes."

- **Miles California Co.**'s new West Coast and Hawaii promotion for Bactine offers youngsters a chance to win a plastic swimming pool. The promotion is being kicked off via eight tv stations in the area. Agency: Wade Advertising.

- **Gillette Safety Razor Co.** officials meet this week to discuss sales and advertising promotion for the World Series games. These broadcasts will climax a six-week campaign about a special offer Gillette will make at Series time.

Strictly personnel: Harold Beeby, appointed advertising manager, Miles Products Co., a subsidiary of Miles Labs . . . **James Alexander**, to the packaging division, Reynolds Metals . . . **C. M. Barry**, cooperative advertising manager, Dr. Pepper.

Cudos to Southern California Edison Co., awarded 1st place for sales promotion radio advertising, by the Public Utilities Advertising Association.

AGENCIES

Four accounts, originally at Fletcher D. Richards, are shifting to Honig-Cooper & Miner, San Francisco, with total estimated billings at \$1,600,000.

The accounts involved are Western Pacific Railroad, the Bank of California, Squirt Co., and Woolite, Inc.

The move came after **Eugene I. Harrington** resigned as president of Richards, to move to H-C & M as chairman.

Alfred Smith, a v.p. at Richards since 1956, will join Harrison at H-C & M as v.p.

Agency merger: The Chesire Advertising Agency, headed by Bob Reichenbach, will merge with the L.A. office of **Bernard B. Schnitzer, Inc.** Reichenbach will be v.p. in charge of the Southern California office.

An agency buys time to advertise itself: A new type of sponsor was signed by WHBC, Canton—**The Frease & Shorr Advertising Agency**. They purchased the *Business Views* program three days a week for 13 weeks to promote its own service.

More on agency appointments: Tussy Cosmetics, with billings at \$1 million, leaves Grey Advertising 1 January, and moves to Y&R . . . C&W appointed to handle Pharma-Crafts's Coldene Stick Chest Rub . . . **Warwick & Legler**, for Warner-Lambert's new proprietary product scheduled for marketing this fall . . . The N.Y. office of **Publicidad Badillo**, San Juan Agency, for Humphrey's Medicine Co. . . . **M. M. Fisher**, for Holland Jewelers . . .

They were named v.p.'s: **Jeremy Beman**, at EWR&R . . . Four new v.p.'s for Campbell-Mithun, Minneapolis: **Robert D. Blegen**; **James E. Smith**; **Frank B. Stull**; and **Ralph F. Wittgraf**.

NETWORKS

Pontiac has signed for four hour-long specials on CBS-TV for the 1958-59 season.

They include: a Mary Martin musical; a Victor Borge comedy; a Phil

Silvers revue; and a Bob Banner musical.

Agency for Pontiac is MacManus, John & Adams, Inc.

Radio anniversary: ABC's *Don McNeill's Breakfast Club* celebrated its 25th year last week. Among the congratulatory telegrams received was one from Vice-President Nixon.

About sports: NBC TV and Radio will carry the *All-Star Baseball Game* on 8 July, sponsored by Gillette . . . **CBS TV**, for the third consecutive season, will telecast 64 professional football games on a regional network basis, starting 28 September.

Net network biz: For ABC-TV's daytime shows, Eastco, Johnson & Johnson, and National Biscuit . . . For NBC-TV, Stephen Distributing Corp., Aldon Rug Mills, and The Drexel Furniture Co., have signed for participations in *Today* and *The Jack Paar Show*.

More daytime business: The H. J. Heinz Co. placed a 52-week order with NBC-TV for weekly quarter-hour segments in four daytime shows. The order amounts to \$2.5 million gross.

Summer replacements: *Midwestern Hayride* bows tonight (Saturday) on ABC-TV. It originates live from WLW-D, Dayton . . . *Personal Appearance* replaces *Person To Person* on CBS-TV, beginning 4 July. The show will be sponsored on alternate weeks by the Florists Telegraph Delivery Association . . . *For Love or Money* debuts on CBS-TV Monday, 30 June. Bill Nimmo is featured as the MC.

Network personnel: Clayton Shields, appointed business manager, ABC Radio . . . **Louis Riggia**, director of sales administration, CBS Radio . . . **Stephen McCormick**, news editor in the Washington News Bureau, MBS . . . three promotions in NBC

research and planning: **Marvin Baiman**, manager, research studies; **Jack Landis**, manager, research development; **William Rubens**, manager, audience measurement.

ASSOCIATIONS

The tv board of the NAB approved an amendment to the tv code banning dramatizations by physicians, dentists and nurses, other than members of those professions, in commercials.

The Code previously permitted actors to portray these roles if "a dramatization" was flashed on the screen afterwards.

Other NAB news: All segments of broadcasting and related industries will be able to attend NAB conventions, according to plans made by the board of directors . . . Harold Fellows, president, came out in opposition to the recently introduced legislation declaring the anti-trust laws inapplicable to certain aspects of professional sports.

TvB's first sales advisory committee meeting in N.Y. forecasted increased efficiency in tv selling. The Bureau and members showed interest in making tv selling materials more productive.

The Advertising Association of the West chose the winners in their All-Western advertising competition, as follows:

Radio:

Spots (over 50,000 pop.)

1st Prize: Crown Zellerbach, S.F. Cunningham & Walsh, S.F. Zee Paper Towels—"Hoop"

2nd Prize: Pacific Guano Co. Garfield Advertising, S.F. "Seagulls"

3rd Prize: Chevrolet Division, General Motors. Chevy Job Opportunities

Program Commercials

1st Prize: Tillamook Co. Creamery. Botsford. Constantine & Gardner, Portland, Oreg. "Harry Babbitt Show"

2nd Prize: Del Monte Pineapple. McCann-Erickson, Inc., S.F. Del Monte Pineapple

Tv:

Spots (20-60 sec.)

1st Prize: Speedway Petroleum Corp. W. B. Doner. Animation, Inc., Hollywood. Speedway Gas "Researcher"

2nd Prize: Sick's Rainer Brewing Co.,

Seattle. Miller, Mackay, Hoeck & Hartung, Seattle. Canyon Film Production, Hollywood. "Nature"

3rd Prize: Bank of America, S.F. Johnson & Lewis, S.F. Quartet Films, Inc., Hollywood. "We Hate To Mention This In Front of Children"

ID's

1st Prize: Burgermeister Beer, S.F. BBDO, S.F. Playhouse Pictures, Hollywood. Little Man and Magic Trick

2nd Prize: California Spray Chemical Co., Richmond. McCann-Erickson, Inc., S.F. Technique Productions, L.A. "Us Bugs Just Hate Ortho"

3rd Prize: Pacific Tel. & Tel. Co., S.F. BBDO, S.F. Grantray-Lawrence, Hollywood. "Mouse—7 and 8 o'clock versions"

Program Commercials

Black and White:

1st Prize: General Foods Corp.—Jell-O. Young & Rubicam, S.F. Ray Patin Productions, Hollywood. "Chinese Baby"

2nd Prize: Armour Auxiliaries. Foote, Cone & Belding. Cascade Pictures of Calif., Hollywood. "Uncertain Announcer"

3rd Prize: Sunkist Growers, Inc. Russell Z. Eller. Foote, Cone & Belding, Hollywood. Cascade Pictures of Calif., Hollywood. "Queen For A Day"

Color:

1st Prize: United States Navy. Playhouse Pictures, Hollywood. "Hats"

FILM

The NAB has reopened its convention roster to film distributors.

In a statement of policy issued this week, the NAB board clarified that syndicators will be invited to attend the convention and participate on a partial basis: any exhibits will be taboo.

Sales:

• Several national and regional advertisers have been among the recent buyers of CNP properties: **Schlitz**, **Silent Service** and **Boots & Saddles** in two markets; **Safeway Stores**, **Boots & Saddles** and **Union Pacific** for two midwestern stations; **Falstaff**, **Silent Service** for Kansas City; and **Ford Motor Co.**, **Boots & Saddles** in Baltimore.

• **WOOD-TV**, in addition to its purchase this week of the Para-

mount Library from MCA, bought a total of 574 Warner features from AAP.

Other AAP sales: **WFMJ-TV**, Youngstown, acquired the Warner cartoons and renewed its Popeye contract; **KLOR-TV**, Provo, the *Gabby Hayes Show*; **WTAR-TV**, Norfolk, the *Candid Camera* series.

• **Screen Gems** made its fifth national sale this week to Kellogg for *Huckleberry Hound*, an animated half-hour program.

• Fourteen new sales of the *Our Gang* comedies brings total sales of the three MGM-TV packages released last month to a \$500,000 gross.

The other packages—sold in seven markets—are 48 *Crime Does Not Pay* subjects and a series of 69 *Passing Parades*.

Back in the Black: Sales during the second quarter have brought Guild Film's profit picture up to a net of more than \$260,000.

Guild's first quarter showed losses of \$318,011, which was wiped out by a profitable second three months.

NTA has won another round in its battle with UA over control of AAP.

The Appellate Division affirmed last month's Supreme Court enjoining UA from continuing with its plans to take over AAP's assets until NTA's suit can be tried.

Re new series: TPA has acquired the overseas distribution rights for *Sgt Preston of the Yukon*. The series is still on network (CBS TV) domestically . . . NTA's England-produced series *Adventures of William Tell* is currently being peddled to advertiser and agencies.

Strictly personnel: **Jim Rose**, to Transfilm, as a motion picture director . . . **Ken Weldon**, to Flamingo Telefilm to manage the newly-opened Des Moines office . . . **Donald G. Kraatz**, named vice-president of the Hollywood office of Van Praag Productions.

TV STATIONS

Broadcast Corned Beef Hash has launched a tv campaign in major markets.

Heavy schedule throughout leading

areas of Broadcast distribution will feature the new sets of tv commercials "What Will I Fix For Dinner?"

On taped programs: WGN-TV, Chicago, will be the first to use Ampex Videotape to market a local program cross country, making *Ding Dong School* available for showing the week of 25 August.

Approximately 20 stations, not including key net outlets, are currently Ampex-equipped to handle this service.

Tv round-up: WROC-TV, Rochester, now gathers the news with additional speed via a radio-equipped station wagon . . . Anniversary note to WRCA-TV (N.Y.) newscaster **Bob Wilson**, now going into his eighth year with *Saturday Night News* under the same sponsor—Savarin Coffee . . . WKRC-TV, Cincinnati, sponsored a trip to New York and Washington via special train for 225 listeners. Train was dubbed the "CBS Star Train" . . . KVOO-TV, Tulsa, fed the finals of the National Open Golf Tournament to NBC. The three-hour telecast was the longest to originate from the state for a network.

Promotions, contest, and stunts:

- **WOOD-TV**, Grand Rapids, and Rycenga Manufactured Homes Co., telecast the building of a \$27,000, three bedroom home. The four telecasts were dubbed "The 1958 House that WOOD-TV Built."

- **WJZ-TV**, Baltimore, is holding a search for the "Maryland State Amateur Jitterbug Champion Couple" via the station's *Buddy Dean Show*. Contest open to the senior teen division, with top prize at \$100.

- **WSAZ-TV**, Huntington-Charleston, promoted itself recently with an animated steamboat puffing down the Ohio River, complete with boat whistle and music.

- Art Linkletter moves his CBS *House Party* show to San Diego, 1-9 September, to help celebrate the "Fiesta Del Pacifico." The show will be telecast via **KFMB-TV**.

- **KWTV**, Oklahoma City, and Evergreen Mills, are holding a pig-feeding contest to promote pork production and boost feed sales. Cash prizes offered for hogs gaining the most weight.

On the personnel front: Howard

Stalnaker, named station manager, KPHO-TV, Phoenix . . . **Jim Seane**y, publicity director, KLZ-TV, Denver . . . **Ed Polinsky**, sales manager, KTNT-TV, Seattle-Tacoma . . . **Hugh Barclay**, general manager, WJDM-TV, Panama City . . . **Alan Eaton**, director of promotion and public relations, WISH-TV, Indianapolis . . . **Philip McMahon**, director of tv advertising and promotion, WMBR-TV, Jacksonville . . . **Leonard Myers**, account executive, WHDH-AM-TV, Boston . . . **Dick Robertson**, director of sales promotion, and **Don Arlett**, director of publicity, KTVU, San Francisco-Oakland . . . **Tony Rhoades**, manager of press relations, WNTA-TV, N.Y. . . . **Charles Knowles**, account executive, WRC-TV, Washington.

Tv resignation: **J. W. Collins, Jr.**, has resigned as assistant managing director—sales director, WAGA-TV, Atlanta.

RADIO STATIONS

The radio and tv stations of the Westinghouse Broadcasting Co. are setting up their own national sales force.

Effective 1 July, WBC will drop Katz, PGW and Blair TV, their national reps.

Name change: The Storz stations are dropping its title, the Mid-Continent Broadcasting Co., and dubbing the group the Storz Broadcasting Co. (Stations include WDGy, Minneapolis-St. Paul; WHB, Kansas City; WTIX, New Orleans; and WQAM, Miami.)

New ownership: Gilson Broadcasting, Inc., now owns KRKS, Ridgecrest, Cal. . . . Jonathan Fletcher and James Mitchell have purchased KCBC, Des Moines—subject to FCC approval.

On the editorializing front: WHAV, Haverhill, Mass., celebrates its 1000th consecutive airing of its nightly 10-minute editorial . . . KMOX, St. Louis, featured editorials in favor of fluoridation, after the County Council dropped the controversial subject from its agenda. This is the first CBS owned station to air editorials.

Radio public service: KLOK, KEEN, and KSJO, San Jose radio

stations, combined their staffs to handle, broadcast, tabulate and post the recent election returns . . . WNEW, N.Y.'s public service department has been checking colleges concerning openings for high school graduates. The station will announce, throughout the summer, lists of these colleges.

Station contests and promotions:

- **KRUX**, Phoenix, to celebrate the station's increased power to 5000 watts, held a "Lucky House Number" contest, awarding \$1360 to the resident of the address they selected.

- **WOW**, Omaha, was chosen for the campaign of 27 Omaha Restaurant Association members, who have purchased 50 spot announcements for their theme—"Enjoy life more by eating out."

- **KBIG**, Hollywood, inaugurates another "Mystery Sound" contest—but this time it's directed to agency people, not to listeners. The station sent out 1,000 recordings to staff members of the Southern California ad agencies. Winning guesser of the mystery sounds gets a week's vacation, for two, in Honolulu.

Kudos to: WTOP, Washington's program director **Patti Searight**, elected Wash., D.C. president of AWRT, and recipient of the Kappa Kappa Gamma Alumnae Achievement award . . . WEJL, Scranton's general manager, **Cecil Woodland**, awarded by the National Safety Council . . . WQAM, Miami's news director **Paul Rust**, cited for promoting public safety by the Public Safety Department.

Station staffers: **Joseph Kirby**, new v.p. and general manager, Jayhawk Broadcasting Corp. (KFBI, Wichita, Kan.) . . . **Henry Sullivan**, general manager, WSOC, Charlotte . . . **Cleo Wright**, director of advertising and promotion, WFBR, Baltimore . . . **Tim Armstrong**, program director, KHSL, Chico . . . **Joseph Conway**, national sales manager, WIBG, Philadelphia . . . **Gene Spry**, station manager, KPHO, Phoenix . . . **Johnny Mahan**, production manager, WPEN, Philadelphia . . . **Jerry Maloney**, sales manager, WTRC, Elkhart . . . **Steven Safion**, operations manager, WBAI-FM, N.Y. . . . **Roy Schwartz**, named promotion manager, WIBG, Philadelphia.

you
ought
to be
in
pictures...



you can be, on movie • 4 (10:30 P. M., SUNDAYS)

WRC-TV's library of exciting feature films will make you a star where it counts—in the big Washington *selling* picture! You can't miss with your sales message appearing on hit motion pictures like *The Shocking Miss Pilgrim* starring Betty Grable, *Sands of Iwo Jima* starring John Wayne, *The Wild Blue Yonder* starring Wendell Corey, and *Dakota Incident* starring Linda Darnell. These are the

Movie • 4 features for July alone. And they're the reason WRC-TV's Movie • 4 brings in ratings as high as 18.3!

Now Movie • 4 is available, through September, on any one of WRC-TV's low-cost discount plans. Call WRC-TV or NBC Spot Sales and make yourself a star on Movie • 4!

WRC-TV • 4

Sold by NBC Spot Sales NBC Leadership Television Station in Washington, D.C.

WASHINGTON WEEK

28 JUNE 1958

Copyright 1958

SPONSOR PUBLICATIONS INC.

The Miami channel 10 case review by the FCC got underway this week with a prehearing conference.

Attesting to the tremendous importance of the case, the FCC secured Judge Horace Stern, retired chief justice of the Pennsylvania Supreme Court, to act as hearing examiner for the reconsideration.

The precedent will be sweeping. If the final decision is to revoke the National Airlines subsidiary Public Service Television license, many other TV station operators could be in jeopardy.

Any losing applicant who could make a good case for unethical or illegal activities by the winner in connection with getting the grant would have a precedent for insisting on reopening of the case.

Rep. Oren Harris (D., Ark.), chairman of the House Commerce Legislative Oversight subcommittee which dug up the Miami channel 10 facts, has said Public Service should lose its license and that his subcommittee has evidence indicating some two dozen other TV station operations should lose their licenses.

If any of the losing applicants know the same facts, a decision against Public Service could open the way for them even if the Harris subcommittee lays off.

The prehearing conference produced a desire on the part of Public Service to have the actual hearings held in Miami, while the losing applicants there want the hearings in Washington.

FCC general counsel Warren Baker wants to save time and witnesses by using Harris subcommittee testimony, subject to objections on the various legal grounds. Public Service isn't sure, although the losing applicants do not object. A further conference on this 30 June.

Date for the actual hearings to begin was set at 8 September.

NAB acted at its board meeting here to ban white-coat commercials and subliminal perception.

The board also expressed objections to proposed legislation which would permit sports enterprises to act in concert to ban radio and TV coverage without fear of the antitrust laws.

In still another action, the board spelled out the part film producers and distributors may play at NAB conventions. They may register and may extend "hospitality," but may not exhibit their products. The NAB membership recently ratified an amendment to the by-laws kicking the film exhibits out of the annual conventions but permitting them at regional meetings.

Only bona fide dentists, nurses and doctors will be permitted to don the white coats in commercials to express real or purported medial approval of a product, under an amended section of the TV code.

The Harris subcommittee is baying on another scent, and it will now be some time before it can get off Sherman Adams, the FTC and SEC, to return to television "skullduggery."

The subcommittee staff still insists the probe will come back to St. Louis Channel 2, Miami Channel 7, Boston Channel 5, and Pittsburgh Channel 4 before the long-winded investigation is ended.

Meanwhile, the June 30 date which Harris set in a mood of wishful thinking for conclusion of the entire thing is only two days away.

SPONSOR HEARS

28 JUNE 1958
Copyright 1958
SPONSOR PUBLICATIONS INC.

Commercial producers in New York are deeply disturbed by the possibility that the tv networks will compete with them for videotape business.

One of the networks quietly has been sounding out agencies on the matter.

Despite the business climate, raiding of salesmen among the networks and the reps has been brisk.

Much of the traffic has been from rep offices to the networks.

Madison Avenue veterans note a decided change in the competitive attitude of the Colgate management.

Instead of keeping a close eye on what P&G does and following suit, Colgate is concentrating more on its own affairs and pursuing its own product developments and judgments.

Merely lining up customers isn't the only problem confronting the networks' sales departments these days.

Another big concern is spotting alternate week advertisers into openings that (1) won't create product conflicts with adjacent shows, and (2) avoid incompatibility situations (such as a mouthwash following a cigarette).

Among the wallflowers in this season's buying parade are the freelance producers who, after being swamped with agency interest, suddenly find that the romance has evaporated almost completely.

This switch from heavy excitement over a pilot to an almost overnight chill has occurred frequently the past several months.

As a case in point: A new situation comedy had four prospects bidding for it. The next day the producer withdrew the pilot so that he could sift the offers. When he was ready, he learned that each of the four had forgotten his show and was busy dicker-ing for another property.

Program production has served many an executive—particularly in the agencies—as a springboard for advancement.

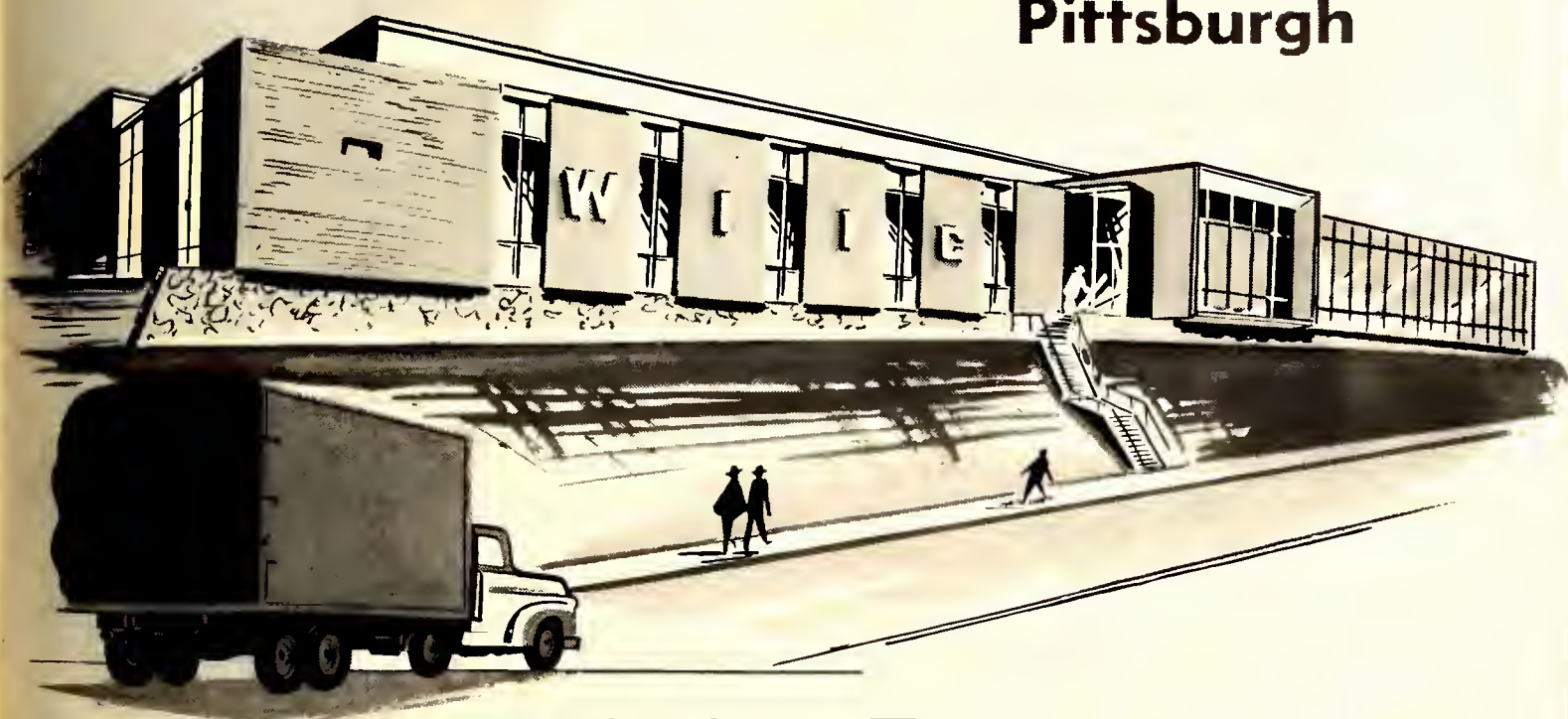
Here's what some of them were doing 20 years ago:

PERSON	NOW	THEN
Ed Aleshire	Cohen & Aleshire	Directing Barry Wood Show (P&G)
Dorothy Barstow	McCann-Erickson	Directing Death Valley Days
Walter Craig	Norman-Craig-Kummel	Directing Rubinoff (Chevrolet)
Tom Lewis	C. H. LaRoche	Co-directing Fred Allen Show
H. L. McClinton	Reach, McClinton	Director, Ford Sunday Hour
Rolland Martini	Gardner	Director, Tom Mix Straight Shooters
Hubbell Robinson	CBS TV	Co-director, We the People
Gager Wasey	Erwin, Wasey-R&R	Director, Voice of Experience

**We're
Moving.....**

WIIIC CHANNEL 11

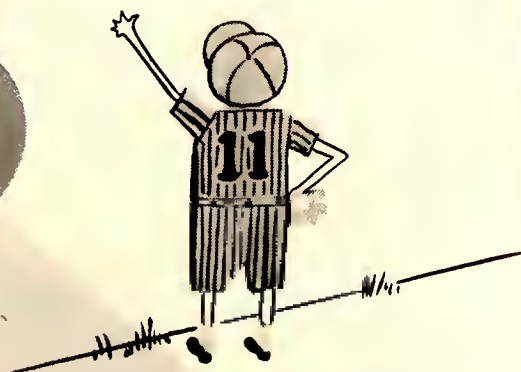
Pittsburgh



**..... IS ON THE MOVE
to its new TELEVISION CENTER**

Pittsburgh's finest and most complete studio and production facilities


AFTER JUNE 30, 1958
OUR NEW ADDRESS WILL BE
341 Rising Main Street
NORTHSIDE, PITTSBURGH 14, PA.
FAirfax 1-8700



BEST^{AD} SHOT
OF THE YEAR

"I find **BASICS** very handy as a reference book especially if one wants information in a hurry. It contains most information buyers need and use. I think it a tremendous job, well done, and serves its own special need."

Lee Rich
V.P.—Associate Media Director
Benton & Bowles



IN USE 19 JULY
AD DEADLINE
1 JULY

HARD GOODS

(Cont'd from page 33)

Detroit won't buy this explanation and hoists up its own statistics in rebuttal. The success of the Chrysler 1957 line—the "Forward Look"—is considered ample evidence that the big, liberally-decorated car remains the dream of the American consumer. The big look for the successful 1958 Chevrolet is also entered in evidence.

Detroit also points to the fact that the relatively expensive hard-top has been increasing in popularity. Last year, the hard-top was the No. 1 preference in body style, taking over from the four-door sedan. One-third of all factory sales in 1957 were for hard-tops. Furthermore, preferences for the "extras" continue to show up strong. There were a greater percentage cars produced (and, by the same token, sold) in 1957 with automatic transmission, power steering, power brakes, power windows and power antennas than the preceding year.

And it looks like Detroit expects this trend to "more car" will continue, judging by reports of 1959 models. It is possible that the big 1959 face-lift is being pushed through with fingers crossed since some of the changes had to be planned before the recession was evident. On the other hand, at GM, where every make's exterior will be done over, and where the revolutionary step of redesigning two years in a row is taking place, it's possible the design decision was recent.

Meanwhile, the appliance business is showing some of the same patterns as the auto business. A pickup in sales is heartening the industry and inventory is at one of the lowest levels in years.

Normally, there are enough appliances in wholesale and retail pipelines so that ups and downs of appliance sales are sensed only vaguely at the factory level. In recent weeks, however, the low level of inventory has made manufacturers particularly sensitive to happenings at the retail level.

Estimates by the National Electrical Manufacturers Assn. put unit range sales for May 10% over April, refrigerator sales up over 30% and home freezers up 20%. There were even some increases over 1957 sales levels. For instance, freezers were up in May over the corresponding month last year and so were ranges.

Generally, the industry is still well below the 1957 figures and sales execu-

tives are cagey about predicting that the second half of this year will see a major recovery in appliance sales. They have already been burned by their tendency toward the rosy outlook. Their predictions early in 1958 that sales this year would top 1957 were revised just before spring began, when it became evident that the industry will do well if it meets the 1957 figure. Still, it is pointed out, 1957 was the third best year the appliance industry has seen.

Appliance sales in 1957 dipped to below even the 1955 figure according to McGraw Hill's *Electrical Merchandising*. Key white goods categories like clothes dryers, freezers, refrigerators, stoves and washing machines all felt the impact. But so did such appliances as air conditioners, vacuum cleaners and tv sets.

There were some bright spots in the 1957 appliance picture. Increases were shown by radio sets, power mowers, phonographs and electric shavers. Radio set sales are down so far in 1958, a reflection, in part, of lowered auto output.

In looking toward the immediate future, neither the auto nor appliance industry sees any special reasons for expecting a boom in sales. So far as the auto business is concerned, the trend toward the small car is not promising for U.S. manufacturers and, in the long run, offers the prospect of lower unit prices. However, a concurrent trend toward station wagons and a growing population will be a long-term buttress for sales.

As for appliances, while the replacement market is obviously important, so is the market for homes which do not have a long list of appliances. For example, 90% of wired homes do not have air conditioners, 95% do not have dishwashers.

One thing seems clear. A lot of people—and tv broadcasters in general—feel that the auto industry must find a method to get away from the feast-and-famine sales patterns that have characterized it. A solution to this problem, it is held, would not only benefit the managers, employees, stockholders and agencies of the auto manufacturers but the air media, too. Stations and networks would no longer find gaping holes in their schedules. Agencies could plan media approaches on a long-term basis. And, who knows maybe the auto companies would make more money.

To sell Indiana,
you need both
the 2nd and 3rd
ranking markets.

**NOW
ONE BUY**

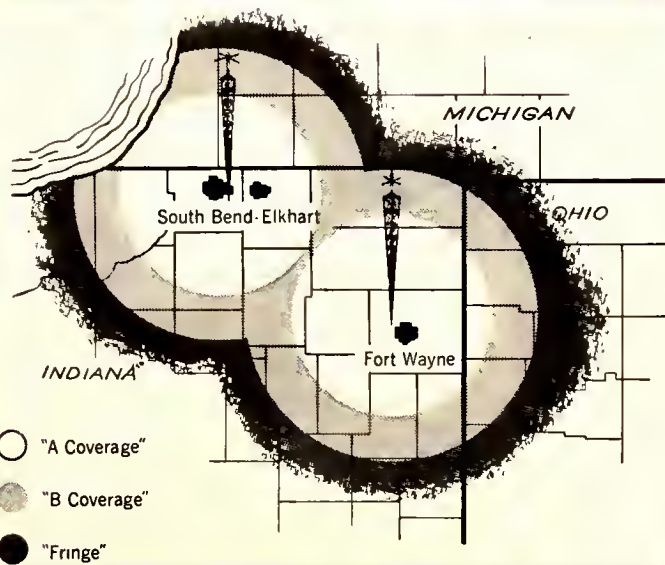
delivers both —

**AT A 10%
SAVINGS!**

YOU NEED TWO TO TUNE UP sales in Indiana!



In this rich, diversified interurbia, automotive manufacturing is only one of many reasons for bulging purses. Fertile farms and varied business each contribute their share. Over 1.6 million population—\$2.8 billion Effective Buying Income! There are two major markets in this live sales sector—South Bend-Elkhart and Fort Wayne. You can cover *both* from within, with *one* combination TV buy, and save 10%! Add Indianapolis—get *all* the best in just *two* buys!



call your **H-R** man now!



W S j v
SOUTH BEND ELKHART

28

ABC

w k j g
FORT WAYNE

33

NBC

AD MEN ON NETWORKS

(Cont'd from page 39)

but it could cause serious problems for national spot.

Said the top media executive of a cigarette company: "Network programming paves the way for national spot, enhances the local station's lineup and provides valuable revenue to the station. From our viewpoint, the industry needs both network and spot. We buy network shows and place half-hour syndicated shows on a spot basis. The present concept of tv advertising would be destroyed by curtailments of option time. Look what it did to the radio networks."

"Must-buys." Clients and agency media executives have mixed feelings about CBS TV and NBC TV "must-buy" requirements, and some prefer ABC TV's system of requiring a gross dollar volume, without specifying the particular station lineup. But, in practice, few if any network tv advertisers limit themselves to the "must-buys," and would include them anyhow in any national buy.

"They might present a problem to the smaller advertiser," says McCann's Tom McAvity. "But then, network tv was never designed for the small ad-

vertiser. He can use spot and pattern his station buy to his own marketing needs. On the whole, 'must-buys' generally coincide with a national advertiser's needs. To hold a network together and make it an effective buy for a national client, you must be able to guarantee certain station lineups."

Again, difficulties that occur in relation to "must-buys" tend to be on the other side of the coin. Says Compton's media v.p., Frank Kemp: "It would help if the networks would guarantee clearance on their 'must-buy' lineup. The difficulties arise when we're supposed to explain to a client why, after he must buy a station, that station won't clear his program."

A number of agency and client media executives fear that tampering with "must-buys" would result in greater show clearance problems than currently exist. It might also be discriminatory against some of the smaller markets in these basic lineups.

The alternative to "must-buys" which is mentioned most frequently is ABC TV's system of requiring a minimum gross dollar volume. Admen's reactions to this solution are mixed. Certainly, neither clients nor agencies object to greater opportunities for flexible choice in making a network tv buy.

But some point out that having the system in effect at all three networks might encourage favoring the major metropolitan markets in particular instances.

"Some so-called national advertisers get better than half their sales out of the big seven cities. It's conceivable that they could make up the dollar minimum with such cities and by-pass the rest of the country," cautions the ad v.p. of a top drug brand.

"It's conceivable that a client with a cheap live quiz show might want to hit only the 25 big-city markets and would deprive the remainder of the network's affiliates of the opportunity to carry this program," a top agency tv director told SPONSOR. "But over and beyond this problem, how would the network be able to carry such shows like *Perry Como* and *Ed Sullivan*, if each of four co-sponsors could pick his own station lineup?"

Multi-product advertisers who spend the expense of a network tv buy among several brands sometimes tailor the markets to product by using network cut-ins for the commercials.

"The economics of tv dictate must-buys, although we might like some exceptions in these sometimes," says Nittle's Don Cady. "But there's flexibility



Leads in Fresno



KMJ-TV in the Billion-Dollar Valley of the Bees

Leads in farm programs — KMJ-TV's full-time

farm editor has all the facilities of the Agricultural Department of the McClatchy Broadcasting Company at his disposal. He also works with McClatchy newspaper farm editors. This, coordinated with on-the-spot film coverage, results in farm programming without peer in Fresno.

even in these for the national client. For instance, we use cut-ins to start iced tea commercials earlier in Southern states while continuing other product commercials on the same show in other areas."

Clients who buy specials (which would be among the programing eliminated if the Government ever disallowed option time) are undisturbed by "must-buy" requirements.

"With the enormous talent prices today, particularly in special-event quality programing, our concern is getting as much circulation as possible," says Hank Fownes, v.p. and general manager of MacManus, John & Adams, New York. "I don't believe there's any must-buy station we would have wanted to omit on our Pontiac buys."

SOUND BARRIER
(Cont'd from page 34)

lege. In the state of Iowa, 9,112 adults were interviewed along with 753 high school boys and girls on their likes and dislikes of radio music. The charts illustrating this article show the reaction of both groups.

Although, among adults, considerable tolerance is shown toward disliked music (29% of the men and 33% of the women will actually tune it out), in such a category as rock 'n roll 26% of the women and 35% of the men will actually go to the trouble of turning off the set or tuning to another station. 55% of the ladies and 49% of the men don't like it, but they will let it play on in hopes of something more melodic the next spin.

Among the teenage girls, 78% love rock 'n roll as do 84% of the teenage boys. Only 7% of the girls and 5% of the boys dislike it to the extent of tuning to another station.

The latter statistic may be of less importance to the broadcaster than the former, since teenagers represent, according to Mitch Miller of Columbia Records, "a pre-shave crowd that makes up 12% of the country's population and 0% of its buying power after the elimination of ponytail ribbons, popsicles and peanut brittle."

But the fact that a lot of adults who make-up the other 88% of the population and control its buying power can and do tune out a station on the basis of its "sound" certainly sets up a problem for radio.

Music, as no one will deny, is an important part of radio programing

today. But advertisers are beginning to wonder if the music that surrounds their commercials is the right kind.

The Kansas State College study showed that among men and women over 19 years of age, the favorite type of music was waltzes or "sweet" music. After that, adult women's next choice was current pop tunes (not r 'n r) and with men, old familiar songs. As a favorite among both males and females, classical and concert music came out very weak—in an "also ran" position following waltzes, pops, fa-

miliar, hymns, military, western-country, show tunes, rock 'n roll and even Hawaiian. In fact, 21% of the men and 18% of the women dislike classical music to the point of tuning it out.

So the really significant thing remains the new interest in public taste regarding a station's sound. The answer to the problem of what music makes the best setting for a commercial may still be a long way off, but the most hopeful note for radio's future is that both broadcasters and advertisers are beginning to care.



for your station listings . . .

Channel Two



Bangor, Maine

is now

WLBZ-TV

(You knew it before as W-TWO)

the newest member of the

Rines Radio and Television Stations Group

Rudolph O. Marcoux
General Manager

Represented by
Venard, Rintoul & McConnell



**VACATION TIME
IN
NEW ENGLAND
IS
WORL
TIME**

because WORL covers
New England's vast
vacation area!

You'll reach
MORE CAR RADIOS
MORE PORTABLES
MORE VACATIONERS
MORE LISTENERS
MORE ADULT BUYERS

*(all tuned to WORL's adult
"950 CLUB" programming)*

**CASH IN ON THIS
BIG BUYING MARKET
AT
LESS COST!**

YOUR "950 CLUB" STATION

**WORL
BOSTON**

5000 WATTS

INDEPENDENT

Represented Nationally by

HEADLEY-REED CO.

Tv and radio NEWSMAKERS

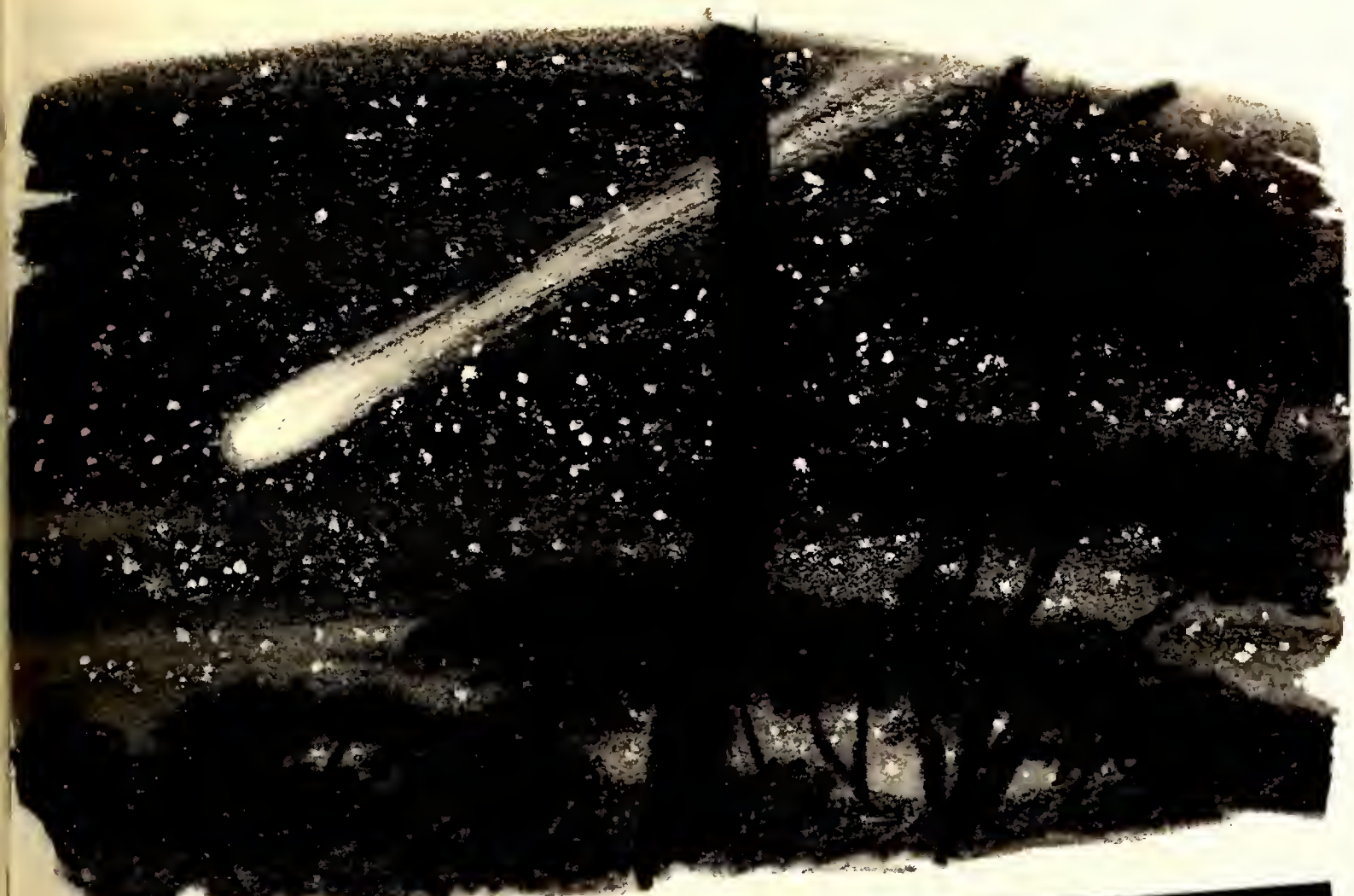


Henry Clochessy has been elected vice president of Compton Advertising, Inc., New York. He joined Compton in 1942 as a member of the media research group where he specialized in research on the 1940 census documents. Among his other activities at Compton have been that of space buyer, then timebuyer and later head timebuyer. In 1951 he was appointed to the position of media director. Simultaneous with Clochessy's promotion, were the elevation to v.p. of Joseph R. Cross, who joined Compton in 1949 and is acct. exec. currently in charge of the Jacob Ruppert account, and assoc. media directors, Julia B. Brown, with the agency since 1938, and Walter Barber, who came to Compton in 1934.

Dale Moudy has been appointed general manager of radio station WING, ABC affiliate, Dayton, it was announced by John Pattison Williams, executive vice president of the Air Trails Network. A veteran in radio for 12 years, Moudy started his career in the industry as an engineer at KOWH Radio, Omaha, in 1946. Three years later Todd Storz bought the Omaha station and Moudy stayed on. His responsibilities increased with the Storz group from studio supervisor, chief engineer, and director of engineering to v.p. of the Storz stations. In 1957 he joined ABN as director of special stations services and last February became assistant to ABN president Robert Eastman. Since leaving ABN a few months ago, he has worked as a free lance station consultant.



Henry Sullivan has been appointed general manager of radio station WSOC, Charlotte N. C., effective 1 July, according to station president Larry Walker. Formerly assistant general manager and sales manager of WSGN Radio, Birmingham, Ala., Sullivan's new post brings him back to his native Carolinas where he has acquired a wide background in the broadcasting industry. His experience in station management include his position as program manager of WBIG, Greensboro, N. C., in addition to serving as general manager for WKIX, Columbia, S. C. Other stations he has been affiliated with include: WCOG, Greensboro, and WGTM, Wilson, both located in the state of North Carolina.



YOU MIGHT SPOT HALLEY'S COMET* —

AMERICAN RESEARCH BUREAU
MARCH 1958 REPORT
GRAND RAPIDS-KALAMAZOO

TIME PERIODS	Number of Quarter Hours with Higher Ratings		
	WKZO-TV	Station B	Ties
MONDAY THRU FRIDAY			
7:30 a.m. to 5:00 p.m.	99	89	2
5:00 p.m. to midnight	92	47	1
SATURDAY			
8:30 a.m. to midnight	38	23	1
SUNDAY			
9:00 a.m. to midnight	43	17	
TOTALS	272	176	4

NOTE: The survey measurements are based on sampling in Grand Rapids and Kalamazoo and their surrounding areas. In ARB's opinion this sample includes 77% of the population of Kent County, and 67% of the population of Kalamazoo County.

BUT...You Need WKZO-TV

For Astronomical Results

In Kalamazoo - Grand Rapids!

NEW MARCH 1958 ARB FIGURES, left, prove that WKZO-TV dominates the Kalamazoo-Grand Rapids television audience — *morning, afternoon and night . . . seven days a week!*

WKZO-TV is Channel 3 — telecasts with 100,000 watts from 1000' tower. It is the Official Basic CBS Television Outlet for Kalamazoo-Grand Rapids — *serves more than 600,000 television homes in one of America's top-20 TV markets!*

**Last seen in 1910 — due again in 1986.*



The Feltzer Stations

WKZO-TV — GRAND RAPIDS-KALAMAZOO
WKZO RADIO — KALAMAZOO-BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF-FM — GRAND RAPIDS-KALAMAZOO
KOLN-TV — LINCOLN, NEBRASKA

Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS

WKZO-TV

100,000 WATTS • CHANNEL 3 • 1000' TOWER

Studios in Both Kalamazoo and Grand Rapids
For Greater Western Michigan

Avery-Knodel, Inc., Exclusive National Representatives

SPONSOR SPEAKS

When to sponsor uhf

The recent decision of NBC to terminate operations at WBUF-TV soon, its wholly owned uhf station in Buffalo, has been reported in some quarters as another nail in the coffin of uhf facilities.

While uhf stations as a group are not having an easy time of it, the facts present a far brighter picture.

Today the prosperity of uhf stations is sharply divided into two parts. Those uhfers in markets like Fort Wayne, Youngstown, Wilkes-Barre/Scranton, and Springfield, Mass. (to name several) that are not in competition with vhfers in their primary coverage areas are not complaining. In some instances their business records equal those of prosperous vhf stations in comparable markets. But uhf stations that are in competition with v's in their own or surrounding areas are finding it hard to stay alive.

The latter is WBUF-TV's problem. It competes in its own community with two vhf outlets plus a third to arrive this fall. This tragedy is repeated in many other markets and will probably result in a similar fate unless some remedial action is undertaken by the government within the next year or two.

Most important for agencies and advertisers is this: There is no stigma attached to uhf. Indeed, they have often proved themselves to be unusually productive for advertisers. Don't frown on a uhf station that is able to deliver the market in which you are interested. The stations that can do that, whether uhf or vhf, fm or am, deserve your sponsorship.

How's business?

WFKY, Frankfort, Ky., is another of the many stations proving that broadcasters can serve their communities by getting the correct economic facts before the public.

Ken Hart, WFKY president and general manager, ran across a news dispatch some time ago referring to "the recession in Frankfort." Since Hart saw no outward indication of a recession, he launched his own survey of his city's employment, retail sales, production output, etc.

His documented findings—that business in Frankfort is as good as ever, if not better—have been widely publicized throughout Kentucky.

THIS WE FIGHT FOR: *More coordinated planning and action by national representatives in selling national spot (both tv and radio) on an industry-wide level. The Chicago Spot Development Council has given an excellent example of what can be done; now for more of same.*



10-SECOND SPOTS

Combo: Admen are referring to Kraft's sponsorship of the new *Milk and Berle Show* as "Ham and cheese."

Tannery Row: An adgal we know at an uptown Manhattan agency eats lunch almost every day in Central Park and is acquiring a nice tan thereby. After she finishes her sandwich, she spreads out the aluminum foil it was wrapped in, uses it to reflect the sun on her face for an even browning.

Happy days: A 16-year-old Laramont girl got to spend a whole day with Doris Day by winning the WABE New York, contest run by veteran comedian Martin Block and called "A Day With Doris Day" contest. *This could start a trend with such upcoming contests as "Coma with Como" or "A Turn with Page."*

Holiday: Belated Memorial Day story about WTYM, Springfield, Mass. Frankfort market proprietor Jim Siano forgot about Friday being Memorial Day, ordered 1,000 lobsters. WTYM's Joe Sbrega heard the problem, came with solution. When lobsters arrived at 3 p.m. Friday, radio copy was ready and campaign began. Three hours and 12 spots later, Siano phoned the station to stop the announcements. By 8 p.m. the last of the 1,000 lobsters were sold. *And that's no sea-food story!*

Help: From *N. Y. Times* personals: WANTED, 1 cross-eyed cat, male or female, of "Calico" or long-haired variety for feature role in TV drama; discriminate parentage of cat no problem. Send picture and brief description to CC, 485 Madison Ave., New York 22, N. Y.

Could CBS be scraping the bottom of the talent barrel?

Hot weather retort: Two admen met on a sizzling summer day—

1st Adman: Hi, Joe. Hot enough for you?

2nd Adman: I'll say it is. Just came by Grant's Tomb and he had the door open.

Taxi! WINS, New York, offers a weekly prize of a transistor radio to the cab driver who sends in his most unusual experience. Recent winner was Al Gilbert who told of a woman fare who hailed his cab, told him to take her to the Bronx Maternity Hospital, then added, "But don't rush; I only work there."

his guy

duces great shows...



as the Emmys to prove it.

Jack Douglas is the man who put Travel-Adventure on the air. Four years ago, we purchased Jack's first origination, Search for Adventure, which has been a triumphant success not only in Los Angeles where it's consistently ranked off the week's highest local ratings—but also in nearly every major city in America. The success often breeds others: In quick succession, the man Mr. Douglas created Golden Voyage and Kingdom of the Jungle (which he later sold), developed Bold Journey for the networks, and recently introduced his finest work, even League Boots.

Confirming the public's enthusiasm for his programs, two Douglas-KCOP productions this year were awarded coveted Emmys by the Television Academy.*

But those who have already seen it claim Seven League Boots is destined to top them all. Douglas personally underwrites camera crews that tour the world seeking exciting, provocative footage... and they've found it!

To give Boots the showcase it deserves, we've just made available a choice Tuesday night time-slot. Any sponsor/agency seeking a selling vehicle with the audience-winning Douglas touch, could do little better than to step into Seven League Boots.

*GOLDEN VOYAGE—"Best local entertainment."

I SEARCH FOR ADVENTURE—"Best local station production seen also outside of Los Angeles."

KCOP

13

LOS ANGELES' MOST POWERFUL TELEVISION STATION

3800 O. CAHUENGA, HOLLYWOOD 38 — REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

as
good
as
it
looks!



KBET-TV is undisputed leader!

In KBET-TV's market, taxable DRUG STORE SALES were \$12,759,000 in the fourth quarter of 1957.* And 81.4% of these sales in California's third largest TV market were in the counties of Sacramento, San Joaquin and Stanislaus.

It's not surprising since almost 75% of the market's population lives in these three counties. Most important, KBET-TV is the only station that has audience leadership as well as coverage** in all three counties.

* Calif. Board of Equalization

** ARB, Sacramento-Stockton, Feb.-1958, Modesto, March-1958

KBET-TV

CHANNEL 10

SACRAMENTO

CALIFORNIA

BASIC



CBS OUTLET

Call H-R Television, Inc. for Current Avails